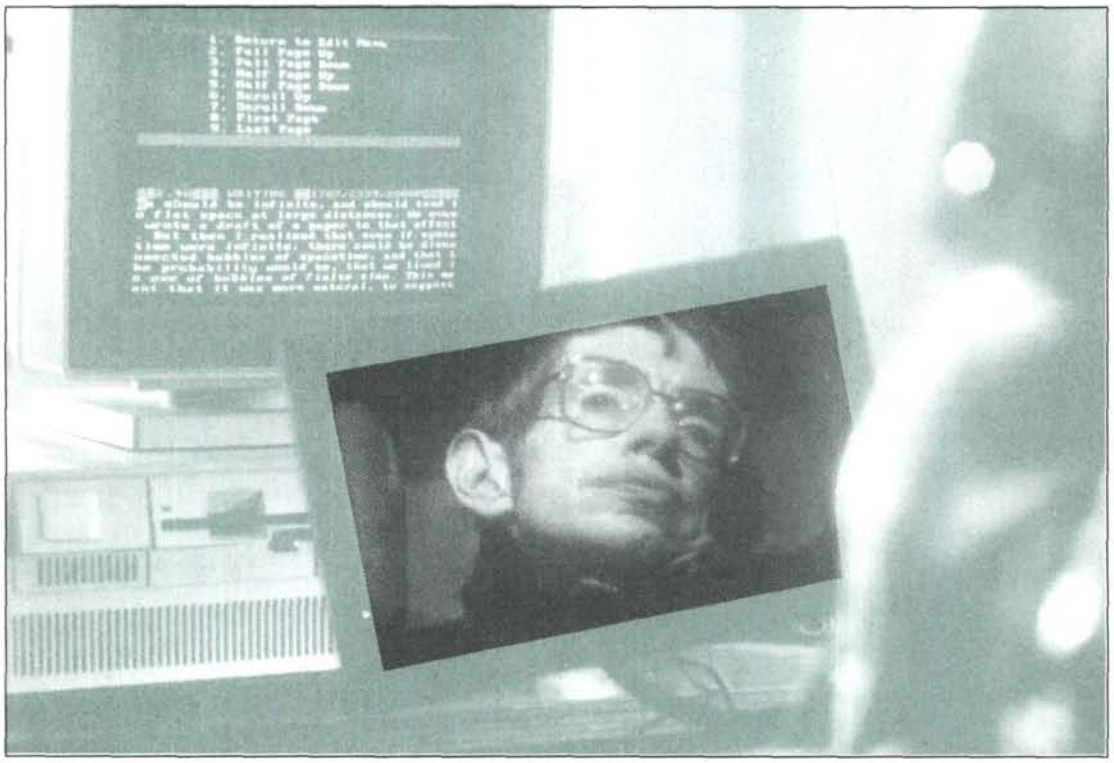
MADAME MENTOR
Fox-Genovese's disillusioned feminists
page 8

THE TROUBLE WITH HAROLD
Lit crit hissy fits
page 29

THE BAITING GAME
D'Souza and Fish trade barbs
page 38

SEX & THE SINGLE MOM
A grad school Murphy Brown
page 47

Lingua franca®
THE REVIEW OF ACADEMIC LIFE
JUNE/JULY 1992
$3.95



A CONFEDERACY OF NERDS

His oxford shoes splayed in their habitual duck position, Errol Morris paces up one side of the Manhattan shooting stage, then back down the same side. It is past dinnertime, and the executives clustered behind him are getting antsy. Morris wheels around with barely concealed irritation to inspect them, tugs on his hair, reseats his glasses on his nose, then turns back to a TV monitor by the wall. It broadcasts what's going on in the middle of the room, where the cinematographer is fiddling with his motion-control camera—a giant computer-guided gizmo that looks vaguely like an oversize reptile.

Silence, a take, then Morris lunges toward the actress in the machine's embrace. Perched before a wall of lights, she pecks away miserably at a PC. "More pain!" the director howls. "Every stroke is agony! OW!"

Continued on page 20

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Linguafranca™
THE REVIEW OF ACADEMIC LIFE
VOLUME 2, NO.5 • JUNE/JULY 1992

LINGUA FRANCA: A MIXED LANGUAGE OR JARGON USED IN THE LEVANT, CONSISTING LARGELY OF ITALIAN WORDS DEPRIVED OF THEIR INFLEXIONS. ALSO *TRANSF.* ANY MIXED JARGON FORMED AS A MEDIUM OF INTERCOURSE BETWEEN PEOPLE SPEAKING DIFFERENT LANGUAGES.

FIG. 1870 LOWELL, *AMONG MY BKS.* SER. I. 170 "WHAT CONCERN HAVE WE WITH THE SHADES OF DIALECT IN HOMER OR THEOCRITUS, PROVIDED THEY SPEAK THE SPIRITUAL *LINGUA FRANCA* THAT ABOLISHES ALL ALIENAGE OF RACE?"

Publisher/Editor in Chief ..Jeffrey Kittay

Editors.....Margaret Talbot
.....Judith Shulevitz
Art Director.....Barbara Osborne
Associate Editor.....Henry A. Lincoln
Researchers.....Diane Rafferty
.....Sue Young Wilson
Copy Editor.....C. Byers Harvin
Proofreaders.....Diane Rafferty
.....Joan Shaw
.....Lisa Vandepaer
Photo Researcher.....Linda Eger

Office Manager .....Anna M. Huerta
Advertising Manager ..Barbara W. Kimmel
Accountant.....Betty Zeidman
Circulation.....John Ernst
.....John Okun
Marketing Consultant ..Samuel Schulman
Publishing Consultant.....Phillip Frazer

Lingua Franca (ISSN 1051-3310) is published bimonthly (six issues a year) by Lingua Franca, Inc. © 1992 in the USA by **Lingua Franca, Inc., 172 E. Boston Post Rd., Mamaroneck, NY 10543;** (914) 698-9427. Fax: 698-9488. All rights reserved.
E-MAIL addresses: via Easyplex/Compuserve: 76200,414; via Bitnet: 76200.414@compuserve.com
Second-class postage at Mamaroneck, N.Y., and at additional mailing offices. Subscription orders, changes of address, and all subscription inquiries: *Lingua Franca,* 175 Fifth Avenue, Suite 2245, New York, NY 10010; (212) 741-2365.
SUBSCRIPTION RATES: Libraries/Institutions: $35.00 for one year. Individuals: $17.95 for one year, $32.50 for two years. Canada & Mexico, add $5.00/year; other foreign, add $10/year. U.S. funds only.
BACK ISSUES: $6 prepaid, $7 foreign.
ADVERTISING RATES: Contact publisher.
POSTMASTER: Send address changes to *Lingua Franca,* 175 Fifth Avenue, Suite 2245, New York, NY 10010.

Table of *Contents*

FEATURES

A CONFEDERACY OF NERDS *It's about time, it's about space, it's about the end of the human race. Thinkingperson's filmmaker Errol Morris and cosmologist Stephen Hawking present a movie that asks All The Really Big Questions* by Judith Shulevitz **20**

Plus AN EXTREMELY BRIEF HISTORY OF *A BRIEF HISTORY OF TIME* by Daniel Max.....**23**

THE BLOOM FACTORY *Harold Bloom's lit crit series has racked up $35 million in sales—and a lot of fierce detractors* by Chris Goodrich **29**

AMERICAN GLADIATORS *On the road with Dinesh D'Souza, Stanley Fish, and their traveling p.c. sideshow* by Adam Begley **38**

JOURNAL OF A PLAGUE YEAR *The city is ground zero in the AIDS war. The campus is a political battleground. But in this course on AIDS policy, students find a safe haven for frank talk* by David L. Kirp **42**

WHITE PALACE *The life and loves of a single mom in grad school* by Julie Rigby **47**

FIELD NOTES *The Columbia J-School's $1.8 million man/Central Asianists top the charts/Elizabeth Fox-Genovese invests women's studies with a new kind of authority/Breakthrough Books, and more*.....**5**

INSIDE PUBLISHING *Long Dong Silver rides again/Derrida demurs/A most peculiar mademoiselle, that Belle/ and what editors really want*.....**13**

RESEARCH FILE *Dirty pictures, dirty words* **50**

LETTERS TO THE EDITOR.....**3**

WITH THE BLESSING OF "MR. G." *Guggenheims galore*.....**52**

CREDENTIALS, PLEASE V: SOUTH AMERICA **54**

JOBTRACKS: WHO GOT HIRED WHERE. *Departures to Tenure*.....**55**

CLASSIFIED.....**59**

Letters to LINGUA FRANCA *should be typed double-spaced and be accompanied by the correspondent's name, address, and telephone number. Letters may be edited for clarity or length.*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Letters to the *Editor*

THE PUNDIT PRINCIPLE #6

In "So You Want to Be a Pundit" (April/May 1992), Eric Alterman makes it quite clear from his examples that he could add a sixth pointer to his list: "Be male!"

Susan Harris Smith, *Associate Professor of English, University of Pittsburgh*

THE ARTS OF WAR AND POETRY

As a poet, I'm disappointed that *Lingua Franca* would reprint Bruce Fleming's morally superior and self-indulgent "At the Army-Navy Poetry Playoffs" (April/May 1992). Fleming's dualistic thinking ("Is my problem an artificial separation between the life of the mind and the life of the body...?") is indeed the heart of the problem. "We do not talk about the war in class...," Fleming says. Instead he has his class "Imagine a family photograph" and talks about the lofty abstractions of determinism vs. free will, thereby making his students comfortable with the artificial separation of public and private, intellectual and emotional life. The military team spirit, he says, "should not, I think, tolerate the rampant individualism of poetry ...." His glorification of individualism misrepresents the nature and function of poetry. Poetry is a communal act of communication between self and other. The family, for example, is a *social* institution. The dynamic between consciousness and action is inherent in a poem's vision. Perhaps if Fleming had taught poems by Randall Jarrell, Wilfred Owen, Yusef Komunakaa, C.K. Williams or James Wright, his students would have faced the contradictions concerning their willingness to kill while they wrote "sensitive" poems. In any case, the poor, tortured, ambivalent intellectual who must forever live with these grand contradictions performs a disservice to his students as well as those who might be killed by them. Perhaps he would be better off absorbing Rilke's ars poetica, "The Archaic Torso of Apollo," which instructs the audience, "You must change your life."

Ira Sadoff, *Professor of English, Colby College*

MASTERING THE POSSIBILITIES

As a footnote to your interesting "Master's Plus" Field Note (April/May 1992), I have an addition about honorary master's degrees at Ivy League universities, having received one in 1966 when I got tenure at Harvard. The Latin in this case is *ut in grege numeretur*—in order to be counted as a member of the group—and I have always liked it, inasmuch as I was the first member of my family, in which almost everybody but me had a Harvard degree, to receive tenure at Harvard.

Karl V. Teeter, *Professor of Linguistics, Emeritus, Harvard University*

COLOR THEORY

One cannot but sympathize with Edward W. Said as one reads of his encounter with the substitution of ethnic and sexual criteria for ideas that is pushed on many a campus in the name of "diversity" ("Criticism Self-Criticism," February/March 1992). Yet his article also raises questions about his own criteria. From Said we learn that Arabs are nonwhites (non-Europeans of course, but nonwhites? Said sure fooled me when I saw him on television!), and that "the great modern Western imperial expansion" began in "the late 18th century" (What 500th anniversary are we celebrating this year?). "Where the white man had once seen only lazy natives and exotic customs, the insurrection against imperialism produced, as in Ireland, for example...." Wait a minute! Sure, the English are white, but what of the Irish? Are they honorary nonwhites? Is that why Said calls Yeats a non-Western writer? As for "Western and European intellectuals...having their work constructed out of the suffering and depri-

Continued on page 53

Alphabet House
Multi-Language
Desktop Publishing
...Italian, French, Hebrew, German, Greek, Portuguese, Spanish, Yiddish...
specialty & custom fonts • scanning
Technical & Database Publishing
(213) 655-7085
139 S. Sweetzer Ave., Los Angeles, CA 90048

You love Lingua Franca. Now subscribe to

LILITH

. . . the independent Jewish women's magazine, a groundbreaking quarterly hailed everywhere—from *The New York Times*, "Donahue" and *Glamour* to *Feminist Studies* and the *Utne Reader*.

Be excited and challenged by Phyllis Chesler, Evelyn Torton Beck, E.M. Broner, Marcia Falk, Paula Hyman, Harriet Goldhor Lerner, Cynthia Ozick, Grace Paley, Marge Piercy, Judith Plaskow, Letty Cottin Pogrebin, Adrienne Rich, Susan Weidman Schneider and others on topics like . . .

- **"JAP"-Baiting: New Campus Bigotry**
- **The Therapeutic Value of Worrying**
- **Jewish Feminist Scholarship**
- **New Rituals & Celebrations**
- **News, reviews, resource listings**

Name

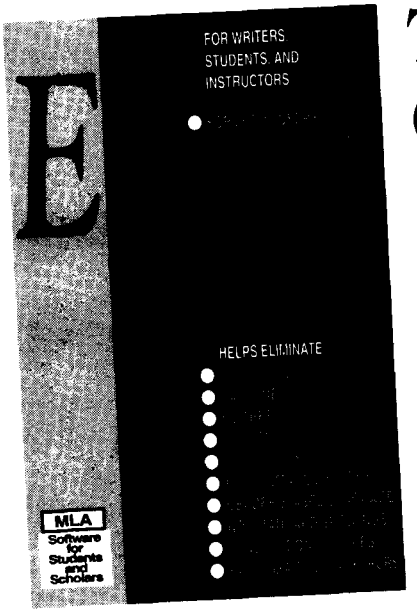
Address

City State Zip

1 year—$16 • 2 years—$29
3 years—$42 • sample copy: $5

LILITH Publications, Inc.
Subscription Services, Dept LIL,
P.O. Box 3000, Denville, NJ 07834

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



The Only Style Checker Designed Specifically for Use in the Classroom

"We were impressed with this inexpensive, little-known DOS package's power. . . . It can run on any PC with a floppy drive, 256K of RAM, and DOS 2.0 or higher. . . . Editor *properly flagged more of our errors than any competitor but* Sensible Grammar, *which produced far more bad and irrelevant flags."*

—The Seybold Report on Desktop Publishing

Editor, a new style checker from the Modern Language Association, helps writers eliminate problems such as wordiness, poor usage, and punctuation errors—over 16,000 common writing problems in forty categories. Used for eight years in college writing labs, *Editor* enables both students and experienced writers to improve their composition styles.

Unlike other editing software, *Editor*'s text-analysis system emphasizes thoughtful revision, not quick fixes; *Editor* helps writers improve their research papers, as well as their everyday correspondence.

Users simply exit from their word processors and then run *Editor* from DOS. (Users need only a basic familiarity with DOS commands—e.g., copying and renaming files, formatting disks, creating a subdirectory on a hard disk.)

Writers who use *Editor* learn to avoid problems in their writing and gain a better understanding of stylistic principles. Among *Editor*'s many convenient features:

- *Editor* is menu-driven, fast, and easy to use.
- Contextualized online reference help is available with a keystroke.
- A 128-page manual offers samples of incorrect and proper usage and mechanics.
- Usage dictionaries can be modified and expanded by the user.
- Users can create and run additional usage dictionaries.

THE AUTHORS

Elaine C. Thiesmeyer
Rochester Institute of Technology

John E. Thiesmeyer
Hobart and William Smith Colleges

NEW! NETWORK VERSION

A network version is now available for use on IBM-compatible local-area networks. For more information and prices, call (212) 614-6302 or write Software Project, Modern Language Association, 10 Astor Place, New York, NY 10003-6981.

EDITOR READS FILES PRODUCED BY MANY WORD PROCESSORS

Editor can read texts produced by

- MICROSOFT WORD 4+
- MICROSOFT WORKS
- MULTIMATE 3.3+
- NORTON TEXTRA WRITER 2+
- NOTA BENE
- PC-WRITE
- WORDPERFECT 4–5+
- WORDSTAR 3–5+
- XYWRITE
- many others

Editor can also read standard ASCII text files.

DISTRIBUTED BY THE ACADEMIC SOFTWARE LIBRARY

HALF THE PRICE OF OTHER LEADING STYLE CHECKERS

$45.00

Multiple-copy discounts available; Visa, Mastercard, and American Express accepted.

PHONE ORDERS
(800) 955-TASL
9 a.m.–3 p.m. EST

PHONE ORDERS OUTSIDE US
(919) 515-7447

FAX ORDERS
(919) 515-2682

MAIL ORDERS
Please make checks payable to TASL; include shipping charges. NC residents: please add 6% sales tax. Send orders to The Academic Software Library, Box 8202, North Carolina State University, Raleigh, NC 27695-8202.

SHIPPING CHARGES
US AND CANADA:
$2.75 for first program, 75¢ for each additional program.
OUTSIDE US AND CANADA:
$7.50 for first program, 75¢ for each additional program.

MLA
MODERN LANGUAGE ASSOCIATION

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Field *Notes*

PROFESSOR BY FIAT

Furio Colombo

ONE AFTERNOON LAST September, the entering class of the Columbia School of Journalism gathered in the school's World Room for the weekly meeting of "Critical Issues in Journalism," a course that, among other things, asks students to challenge the professional ethics of America's writers and editors. A microphone in one hand and a fluorescent orange "For Sale" sign propped against his chest, Associate Dean Stephen Isaacs was forcing the reporters-to-be to question the probity of journalists who accept gifts. One student said her former boss at a well-known women's magazine never turned down free copies of books for review. She saw nothing wrong with that, she said. Isaacs, unconvinced, handed her the sign.

While the ethical dispute grew ever more refined in the World Room, newly appointed professor Furio Colombo was settling into his sixth-floor office. An Italian journalist and prolific author, Colombo writes commentary about American culture for *La Stampa*, a daily newspaper owned by Fiat. He is also chairman of Fiat U.S.A., the car manufacturer's U.S. public relations outpost. What prompted the ethics-conscious J-school to hire this culture-vulture-cum-corporate flack for its brand-new chair in international journalism? Some faculty are saying it's because he came complete with a $1.8 million gift, funds that paid for his professorship and that he may have solicited himself.

In hiring Colombo, the faculty and administration of America's most prestigious journalism school decided not to get too worked up about his dual career as newspaperman and car publicist. Joan Konner, the dean of the school, says every country has a "different template of operation" when it comes to codes of journalistic propriety. Ethics guru Isaacs says it's hard to judge Colombo by American standards, because he comes from such a different "ethical sandbox." And in an interview earlier this year, Colombo, who teaches a course called "Comparative Journalism: Misunderstandings and Chaos in the Global Village," bristled at any suggestion of a possible conflict of interest. "You have to choose," he said. "You write about me only, or you write a story comparing the two systems of journalism. The two stories can go together in a *New Yorker* magazine-type profile. To be as I am now, chairman of Fiat U.S.A., really means very little in terms of what you are looking for. It's more important that I have a managerial side of my life and a writing side of my life."

But the real controversy centers on how his professorship was funded. Here are the undisputed points of the transaction: Maristella Lorch, a professor of Italian at Columbia and the head of the Italian Cultural Institute, approached Dean Konner with the idea of establishing a chair in international journalism. The $1.8 million for Colombo's chair came from the San Paolo Foundation for Culture, Science and Art, the philanthropic arm of the San Paolo Bank of Turin, one of Italy's biggest state-owned banks.

But not everyone tells the same story about who solicited the money. Giorgio Agagliati, the head of the San Paolo Bank press office's culture division, says Colombo asked for it himself, suggesting that the bank make a donation that would piggyback onto a $17.5 million grant the Italian government had given Columbia University earlier that year. Colombo made this suggestion in response to a government–issued call for private money for academic chairs. The idea of a journalism chair, however, was apparently all Colombo's, and after the bank agreed to put up the money, Agagliati says, Colombo

SPANKIES

THREATENED CUTBACKS AT YALE HAVE IGNITED A number of protests on the campus over the past several months, not least among them an angry, three-day "academic strike" by graduate students in February. The university has yet to respond to the appeals, but others in the community were clearly taking note. Less than a month after the strike, a New Haven man managed to persuade a twenty-four-year old Yale grad student he had met at a local restaurant to accompany him home, where, he promised her, he had grant forms (and, more important, grant money) for her $26,500-a-year school costs.

When they arrived at his "office-in-home," however, he reportedly took off his clothes and asked for a spanking in return for a grant. The woman fled the house and called the police. According to their report, the man, A. Bizzario (yes, really), later acknowledged he had no access to grant funds and was planning "to pay the tuition out of his pocket." Not an easy thing to do, of course, when your pants are down.

—R.J. Lambrose

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

acted as "ambassador" between the bank and the J-school.

Luizella Giorda, the head of the bank's foreign relations division, confirms this version of events: "It was Furio Colombo's wish that we set up this professorship in international journalism." Giorda says she remembers Colombo's approaching the bank slightly more than a year ago for the funds.

Lorch says she does not know how the bank came to donate the money for the chair; Colombo didn't petition for the money, she says, and neither did she. She adds that her understanding of the arrangement is "rather fuzzy."

Konner, on the other hand, just pleads ignorance. Lorch strongly recommended Colombo, Konner says, but there were other candidates for the post: "There were many solicitations. We got lots of mail." However, she says, Colombo–who has also taught at Yale, Stanford, and other American schools–was chosen on his merits, not his guaranteed funding: "The fact is that Colombo is a known name in journalism and in the Italian community. He had lived in this country a long time and he wrote in English as well as Italian." When asked if any other names beside Colombo's were brought before the J-school appointments committee, Konner said she couldn't recall.

But Karen Rothmyer, a former J-school professor and *Wall Street Journal* reporter who was a member of the applications committee and resigned from it two weeks before Colombo's appointment, says she understood that no one else was being interviewed for the position. "As I recall, they had a so-called pro-forma interview with Colombo. I took it upon myself to read the one book of his that was in the library, and I was stunned by its poor quality. I thought: What is going on here? I just had a feeling that something was not right. This whole thing seemed to be coming as a package deal." Rothmyer, who resigned from the committee because she was disgruntled with the J-school's hiring practices in general, adds, "When someone throws $2 million in your lap, the tendency is to say thank you. But when one is in the position of dean, one should be more skeptical."

Colombo denies having anything to do with obtaining the San Paolo grant and says it was the Italian government that asked the bank to donate the money: "The bank came forward at the request of the Italian government. Private money was needed and private money was found. This particular donor had a special interest in communications."

But at a school that prides itself on imbuing young journalists with investigative zeal and the spirit of full disclosure, it would seem that the administration doesn't always practice what it teaches. When, in a later interview, Dean Konner is told that San Paolo bank officials maintain Colombo requested the money himself, she insists that she knew nothing about it. "I wonder," she adds, "who is using whom."

—Samantha Conti, with research by Antony Shugaar

BISHKEK OR BUST!

FOR YEARS, THEIRS WAS AN expertise that, when mentioned at parties, elicited the embarrassed little nods, the corrugated foreheads that signal frantic riffling through the mind's files. These dogged scholars did their fieldwork in the Soviet Union—but not in Moscow, or Leningrad, or even Riga. They knew languages—Tajik, Uzbek, Chagatay—their colleagues had to look up, a little sheepishly, in the world almanac. They studied a region that comprises, in the words of journalist Robin Wright, "the most isolated and least known parts of what is now the Commonwealth of Independent States, and perhaps of the world." They are the Central Asianists, and their time has come.

Kathleen Kuehnast and friends in Kyrgyzstan.

The reasons aren't hard to pinpoint. Now that the Muslim Central Asian republics of the former Soviet Union—Uzbekistan, Turkmenistan, Kazakhstan, Kyrgyzstan, and Tajikistan—have alchemized themselves into independent nations, all kinds of people want some formula for understanding them. The region is squeezed in among nuclear powers and Muslim nations that the United States regards warily. And the Central Asian countries harbor the kind of resources the United States, among others, takes an interest in: oil, uranium, nuclear missiles. International entrepreneurs think they see an "Open for Business" sign winking at them from the cities of the old silk road; Benetton, for example, just opened a boutique in Turkmenistan.

"You used to have to explain that the Soviet Union had people in it who weren't Russians," recalls Audrey Altstadt, president of the Association for the Advancement of Central Asian Research. "Now that's changed, and my colleagues and I are getting calls from private agencies, government agencies, embassy staffers."

Kathleen Kuehnast, a doctoral candidate at the University of Minnesota, is one of the few Americans to have spent a chunk of time

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

in isolated, mountainous Kyrgyzstan. She's been there twice, which was twice more than Edward Hurwitz when he was chosen to be the first ambassador to Kyrgyzstan. In March, Kuehnast, who had "never met an ambassador before," was asked to brief Hurwitz, a career diplomat whose previous tours of duty included Russia and Afghanistan. She says when they met in Washington, just before the ambassador-designate flew off to the capital city of Bishkek, they discussed not politics but "living circumstances and cultural concerns. For example, he's a vegetarian, but lamb is the central food there, so we talked about some of the ways he might avoid lamb without offending the Kyrgyz and about what meat represents in their nomadic herdsmen tradition." Since Hurwitz doesn't drink alcohol, they also discussed how to finesse a polite refusal of kumiss, the fermented mare's milk the Kyrgyz chugalug like orange juice. And since the State Department hadn't been able to locate a Kyrgyz textbook or dictionary, Kuehnast lent her own well-thumbed manuals to the new embassy staff.

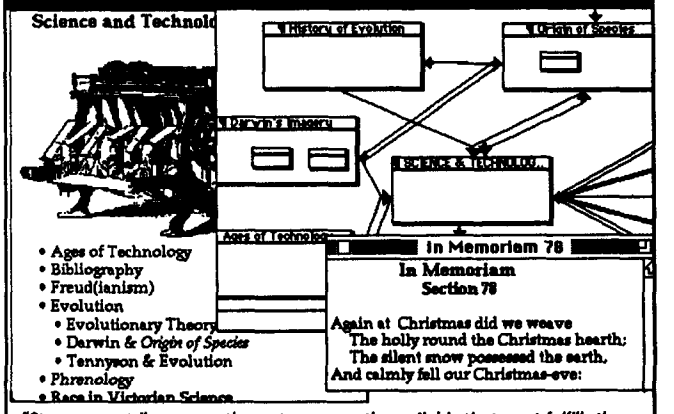
At Indiana University's department of Uralic and Altaic Languages, one of the two major headquarters of Central Asian studies in the country (the University of Washington is the other), faculty and staff have also been filling a lot of requests for quick-fix language help. Indiana is the place to go if you want to buy a *Basic Course in Uzbek*—or Mongolian, or Azerbaijani or Estonian, for that matter. Though some of these textbooks are out of print, the staff keeps photocopying them to meet the demand. "I've gotten calls from documentary filmmakers, from the State Department, the Peace Corps," says administrative assistant Karin Ford. "Oh, and from people who want to do oil exploration in Uzbekistan and from a missionary and farmer in Nebraska who wants to go help Mongolian herdsmen with their animal husbandry." Under a federal program called, portentously, Graduate Assistance in Areas of National Need, the Indiana department has just gotten a three-year, $672,000 grant from the Department of Education.

If there's a lesson in all this, it may be that what looks in one era like an eccentric specialization can be construed, in the next, as "an area of national need." It's a rule of thumb some universities wish they'd borne in mind. In the seventies, Harvard and Columbia maintained strong programs in Central Asian studies, but when their founders retired, their specialities weren't duplicated with new hires. Experts in the field say the quality of both programs has slipped in recent years. "One of our problems was that the university administration has not been particularly supportive of Inner Asian studies," says Margaret Lindsey, administrator of the Committee on Inner Asian and Altaic Studies at Harvard. "I don't think they understand what it is, though there have been many attempts to explain it to them.

"The irony, of course, is that now there is this enormously expanding interest in that part of the world."

SERIOUS HYPERTEXT

Storyspace™



"Storyspace strikes me as the system currently available that most fulfills the dreams of hypertext visionaries... It almost effortlessly bridges the gap between reader and writer, and when documents are read in the author mode, one encounters a system that makes even beginners quickly become active, critical reader-writers."

— George Landow, Brown University

"A sort of Rosetta Stone of theory for the move from print to computer media...a new visual space in which readers and writers can work, but also new conceptual and metaphorical spaces."

— Computers and Composition

REMARKABLE EDUCATIONAL DISCOUNTS AND LAB PACKS

Eastgate Systems, Inc.
134 Main Street
Watertown, MA 02172

for all Macintosh™ computers
(800) 562-1638
+1(617) 924-9044

Uncovering Shakespeare:
An Update
World Premiere Of New Discoveries

A provocative look at the
SHAKESPEARE AUTHORSHIP QUESTION
A Live, Interactive Satellite Seminar
Thursday, September 17, 1992
1:00 - 4:00 P.M.
featuring
William F. Buckley, Jr.
As Host & Moderator

Special Guests:

CHARLES VERE, EARL OF BURFORD
Direct from his 12 month American lecture tour

TOM BETHELL
Visiting scholar, Hoover Institution, Stanford University, and author of ***Atlantic Monthly*** cover story, *"Looking For Shakespeare"* (October 1991)

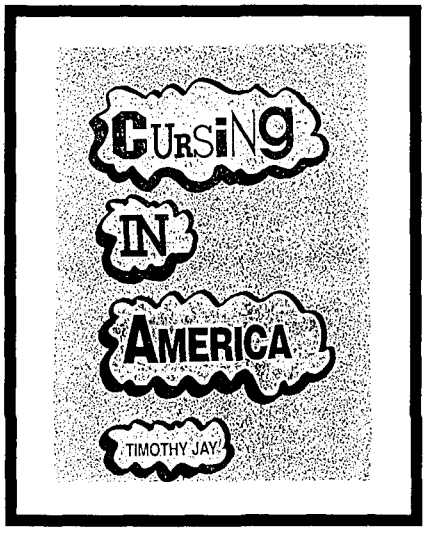
WARREN HOPE
PhD, British Literature, and author of ***The Shakespeare Controversy*** *(McFarland, 1992)*

FELICIA LONDRÉ
Professor of Theatre, University of Missouri/Kansas City, and editor of Garland ***Shakespeare Criticism,*** volume *Love's Labor's Lost*

For more information call: 1-800-828-3465

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Latest Word on Bad Words



CURSING IN AMERICA

A psycholinguistic study of dirty language in the courts, in the movies, in the schoolyards and on the streets

Timothy Jay
Publication Date: July 4, 1992

Provides statistical information on cursing in film and among young people. Relates foul language use to censorship, the First Amendment, sexual harassment and obscene phone calls. Extensive bibliography.
278 pp. Cloth: $37.50 Paper: $14.95

Other Recent Titles:

Dutch Literature in the Age of Rembrandt
Maria A. Schenkeveld
1991 215pp. & 60 ills. Cloth: $49.00 Paper: $22.95

The English Dictionary from Cawdrey to Johnson 1604-1755 (reprint of the 1946 edition)
De Witt T. Starnes and Gertrude E. Noyes
1991 299 pp. Cloth: $79.00

For to Speke Frenche Trewely
The French Language in England, 1000-1600: its status, description and instruction.
Douglas A. Kibbee
1991 268 pp. Cloth: $65.00

To order: send check or major credit card information to our address.
You may also phone or fax.

John Benjamins Publishing Company
821 Bethlehem Pike Philadelphia PA 19118
215-836-1200 Fax: 215-836-1204

Field *Notes*

PERSONAL POLITICS

WHEN ELIZABETH FOX-Genovese resigned from the directorship of Emory University's Women's Studies program last December, she prompted some disquieting speculation about whether she'd been forced out.

A respected historian of women's lives in the antebellum South, Fox-Genovese arrived at Emory in 1986 and got a full-service program up and running where there had been only scattered course offerings before. Undergraduate enrollments grew and this fall, the Atlanta school became one of only ten in the country to offer a Ph.D. in Women's Studies. Fox-Genovese's reputation grew, too: She became known nationwide as a thoughtful but not always sisterly critic of mainstream feminism. In her 1991 book, *Feminism without Illusions*, and in speeches and articles, Fox-Genovese reproached the American women's movement for its heavy reliance on the rhetoric of individual rights and personal fulfillment. She particularly distanced herself from pro-choice forces, stressing the moral dangers of a woman's "absolute, individual right to abortion."

Did Fox-Genovese's conservative views cost her the stewardship of the Women's Studies program? Fox-Genovese certainly thinks so. She says she resigned under political pressure, after a group of five faculty complained to Emory deans about the way she was running the department. "They wanted to do things like set a limit to my term, which there already was, and they had various procedural complaints, but I know that their agenda was in large part political. These were people who wanted a more radical program, one more clearly identified with a single line." Fox-Genovese believes she offended some faculty and students when she spoke before a Feminists for Life conference last fall and when she refused to send, on the program's behalf, a telegram to Georgia senators protesting the Supreme Court nomination of Clarence Thomas.

Did Fox-Genovese's conservative views cost her the stewardship of the Women's Studies program?

But both Fox-Genovese's detractors and her advocates call this tale of p.c.-tyranny unfair and misleading. Says Martine Brownley, an English professor who is the interim director of women's studies—and who otherwise defends Fox-Genovese's legacy: "I didn't see the problem as being one of hers or anybody else's politics." Says Susan Tush, an adjunct professor and a critic of Fox-Genovese's administration: "For years, Betsy has attributed problems in the department to the presence of radical lesbians. After a while, we started wondering where they all were. I mean, have you

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ever *been* to Emory?"

Several of the complainants say they objected not to her politics but to her treatment of staff and advisees and to what they deemed a high-handed governing style. They cite, in particular, Fox-Genovese's firing of Virginia Gould, the associate director of women's studies and a former protégée of hers who had been particularly popular with graduate students.

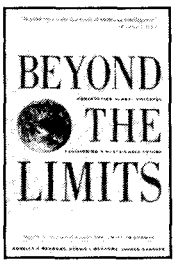
Gould, a mother of four grown children who returned to graduate school in her forties and earned her Ph.D. in 1991, was hired as associate director last fall. In retrospect, she says, it was a position she felt pressured into taking. She had been close to Fox-Genovese, had written a dissertation on a topic of particular interest to her mentor, had planned parties and even cleaned house for her. "She requested that I give her fiftieth birthday party at my house," says Gould, "and I did. I thought of her as my mentor and adviser and she thought of me as her friend. When I look back on it, I feel it was a relationship that crossed the bounds of the adviser-advisee by quite a lot."

Whatever it was, the relationship soured soon after Gould began working in the office in September. Gould claims that Fox-Genovese "turned on her. I was very, very harshly abused by her verbally, really ripped to shreds." Gould took her complaints to the campus EEOC officer, who referred her to Emory deans. In October, Gould was fired. She has since hired two attorneys to represent her in a claim against the university, which she says should have intervened to protect her from Fox-Genovese and to save her job. Gould says her lawyer is still negotiating with Emory seeking "a formal apology and an investigation."

Elizabeth Fox-Genovese

"When she was fired," says Robin Astin, one of ten Ph.D. candidates in Women's Studies who started the program this fall, "we were really affected, shocked and frustrated. Ginger had been available, approachable, and genuinely concerned. And there was no official explanation of what had happened to her until about six weeks later."

Fox-Genovese counters that Gould did not perform her job adequately, wanted too much time off, and was reluctant to take on some of the clerical tasks expected of her. She says she'd been trying to help Gould, who wanted to remain in the Atlanta area, and had "persuaded the administration to create a high-level staff position that she could effectively turn into a career—so that I would be more free for graduate students and national commitments. It turned out to be a bad fit between a person and a job. I misjudged it, but not maliciously." Fox-



BEYOND THE LIMITS

Confronting Global Collapse, Envisioning A Sustainable Future

DONELLA H. MEADOWS
DENNIS L. MEADOWS
JØRGEN RANDERS

"If I could, I would assign a reading of *Beyond the Limits* as homework to both houses of Congress, the President and the U.N. General Assembly. And you too. Read it. There will be a planetary discussion following." —David Graber, *Los Angeles Times*

Beyond the Limits **is the path-breaking sequel to *The Limits to Growth*, the book that 20 years ago sparked the continuing debate over the issue of sustainability and exponential growth. The authors show how we have "overshot" the earth's limits and point out choices that will have to be made to avoid global collapse.**

To order please call toll-free or send check or money order for $19.95 + $3.00 shipping & handling to:

CHELSEA GREEN PUBLISHING COMPANY
P.O. Box 130/Route 113/Post Mills/Vermont 05058
1-800-639-4099 (free catalog)

300 pp • 6 x 9 • figures • bibliography • index

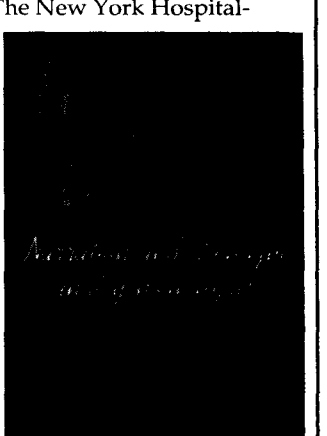
"Reading this book is like entering a personal conversation with one of the best analytic minds of our era."*

Schafer weaves psychoanalytic discourse into the tapestry of modern trends in intellectual history, notably linguistic and hermeneutic approaches to interpretation.

"Brilliant, passionate, earthy, and lucid.
—*Arnold M. Cooper, M.D., The New York Hospital-Cornell Medical Center

"Roy Schafer's forceful intellect and provocative boldness fill every page."
—Leo Goldberger, Ph.D., Editor-in-Chief, *Psychoanalysis and Contemporary Thought*

"Every reader involved in psychoanalytic practice or theory will be struck by the author's eloquent explication of theories as master narratives."
—Ethel S. Person, M.D., Columbia University



$30.00

BasicBooks
A Division of HarperCollins*Publishers*
10 E. 53rd St., New York, NY 10022
Toll-free with credit card 1-800-331-3761

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Genovese dismissed the idea that she had coerced Gould into taking the job. "She's forty-six years old, very strong-willed and married to an extremely well-paid radiologist. I don't want you to get the idea that I was pushing a twenty-seven year-old around." As for the parties, Fox-Genovese says: "She and I were friends and we gave parties together. After she took the job, I never asked her to give a party."

But some graduate students say Fox-Genovese's powerful personality and tendency to enthusiastically take on and then drop protegés can be intimidating and confusing. Lisa Tyree, who came to Emory last fall specifically to work with Fox-Genovese, is one such student. "She got me admitted quickly without funding and then somehow found a line of funding for me somewhere. But pretty soon, I began experiencing what I would call verbal harassment from her," says Tyree, who has since switched to another program and adviser at Emory. "She called me up at night on several occasions, once to give me a lecture on why male graduate students can accept authority and women don't and once to talk about the importance of absolute loyalty. She has criticized me for being too willfull. She takes people on and then turns on them. It takes a high toll on women students." Says another former graduate student of Fox-Genovese's: "What happened with Virginia Gould was not at all anomalous—extreme maybe, but not anomalous."

Some graduate students say that Fox-Genovese's powerful personality and her tendency to take on and then drop protégés can be intimidating and confusing.

Fox-Genovese has her defenders at Emory, like graduate student Ann Chirhart, who collected eighteen signatures for a letter to *The Chronicle of Higher Education* that praised Fox-Genovese as "a demanding yet outstanding professor who welcomed diverse opinions." But she also has her critics, some of whom single out neither her personality nor her politics but her managerial lapses. Because Fox-Genovese was spending an increasing amount of time on the national lecture circuit, she apparently let some of the day-to-day business of the program slide. Last fall, several Ph.D. candidates in Women's Studies complained that there were no written requirements for the doctorate and that there was some confusion about whether the Ph.D. program formally existed at all. These "infrastructural problems" resulted from the program's swift growth, says Brownley, who will serve as director while Emory conducts a national search.

For her part, Fox-Genovese attributes criticisms of her managerial style to "a resistance in the culture of women's studies to individual women exercising a lot of authority—and I don't mean arbitrary, tyrannical authority." She may have a point: Upholders of the let's-create-an-environment-where-all-our-sisters-can-be-heard ethos are sometimes as put off by women who issue direct commands as unenlightened men are. But Fox-Genovese may be a particularly commanding presence. By her own account, she has recently discovered the pleasures of exercising guilt-free authority. "Read that section in her book about the dog," one women's studies insider told me, "then you'll understand something about Betsy." This autobiographical portion of *Feminism without Illusions*—it concludes the book—is a curious anecdote about how Fox-Genovese gained the upper hand in a tooth-and-claw struggle with her "big, bouncy, decidedly male" puppy, Josef: "I had to learn to pick him up by his jowls and deck him, flat on his back. At the worst, I had to learn to put on heavy leather gloves and to drag him out from under the table, where he was baring his forbidding teeth, in order to deck him again. Above all, I had to learn that I could never afford to lose a confrontation with him. In short, I had to win."

PENNBRIDGE PUBLISHERS
announces
The Introductory Series

Noted European and American scholars introduce the educated reader to the works of the leading intellectual figures of the 20th century.

ADORNO: An Introduction, by Willem van Reijen
Translated by Dieter Engelbrecht.
An incisive discussion of Adorno—the symbol of the enormous range and power of the Frankfurt school.
$9.95, paper

FOUCAULT: An Introduction, by Hinrich Fink-Eitel
Translated by Edward Dixon.
"A survey of Foucault's work that is both useful and a pleasure to read," M. Rüb, *Frankfurter Allgemine Zeitung*. $9.95. paper

HABERMAS: An Introduction, by Detlef Horster
Translated by Heidi Thompson.
"A handy introductory work that will provide access to the many and diverse branches of Habermas' ouevre," M. Pfeffer, *Journal for The Teaching of Philosophy* (Hannover). $9.95, paper

Available at all fine bookstores. Distributed by
Paul & Company, c/o PCS Data Processing, Inc.
360 West 31 Street, New York, NY 10001
(212) 564-3730 Fax (212) 971-7200

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BREAKTHROUGH BOOKS THE ENVIRONMENT

We asked five different kinds of writers on the environment to tell us about the most provocative books in their field in the past year or so. Here are their responses.

Robert Pogue Harrison, professor of French and Italian literature at Stanford and author of *Forests: The Shadow of Civilization* (1991).

Harrison cites a book by French philosopher **Michel Serres, *Le Contract Naturel*** (Editions François Bourin, 1990), which "looks at the environmental question from the perspective of the history of law.... The book argues that we need a further declaration of the rights of plants and animals and everything else that exists in nature, because nothing in nature has any real rights."

Harrison also calls the former *New Yorker* staff writer **Bill McKibben's *The End of Nature*** (Random House, 1989) "quite inspiring." The book, says Harrison, "addresses not just natural problems ... but also what an environment means for us within a social organization."

Hannah Holmes, book review editor of *Garbage,* an environmental magazine.

"One book that I adore," Holmes says, "is ***Beyond the Limits: Confronting Global Collapse, Envisioning a Sustainable Future*" by Donella H. Meadows, Dennis L. Meadows,** and **Jørgen Randers** (Chelsea Green, 1992). The authors are systems scientists who generated via computer a series of apocalyptic scenarios: "How the world is going to end—or not end, hopefully," says Holmes. "For instance, in one scenario the human population crashes in the year 2100, but then the authors show how if we were to reduce the birthrate and increase agricultural output, we could perhaps postpone the crash indefinitely."

Holmes's other favorite is ***Home! A Bioregional Reader,*** edited by **Van Andruss, Christopher Plant, Judith Plant,** and **Eleanor Wright** (New Society Publishers, 1990), a collection of essays, poems, and drawings "based on the idea of the human species settling into intensely local ecosystems," she says. "Bioregionalism focuses attention on *all* of the species in a given area, or bioregion, on the assumption that *all* species have to do well for *any* species to do well."

Max Oelschlager, philosophy professor at the University of North Texas and author of *The Idea of Wilderness: Prehistory to the Age of Ecology* (1991).

Top on Oelschlager's list is poet **Gary Snyder's *The Practice of the Wild*** (North Point Press, 1990). According to Oelschlager, Snyder's tract nudges readers to study "the pattern and order of nature ... in order to move in a direction that's more sustainable and satisfying."

Oelschlager also cites **Calvin Luther Martin's *In the Spirit of the Earth: Rethinking History and Time*** (Johns Hopkins University Press, 1992), which, he says, "offers a new way of conceptualizing human history that takes us beyond the boundaries we've devised over the past 2,000 years ... to admit categories we've excluded, like non-human others and the wilderness."

Francesca Lyman, editor of *Amicus,* the journal of the National Resources Defense Council.

Lyman would "immediately put on the list of bests ... **Barry Commoner's *Making Peace with the Planet*** (Pantheon, 1990). This critique of the past two decades of American environmental policy by the director of biology research center (and a former presidential candidate) is, she says, "a very controversial and pointed book.... Rather than preventing pollution, Commoner says we've simply been managing it. A pollution-control ethic has spawned a pollution-control industry that is not very effective. For example, he cites the catalytic converter, which is supposed to trap 96 percent of the carbon monoxide and other pollution in automobile exhaust. It doesn't. And it doesn't solve the problem of there being more and more cars on the road."

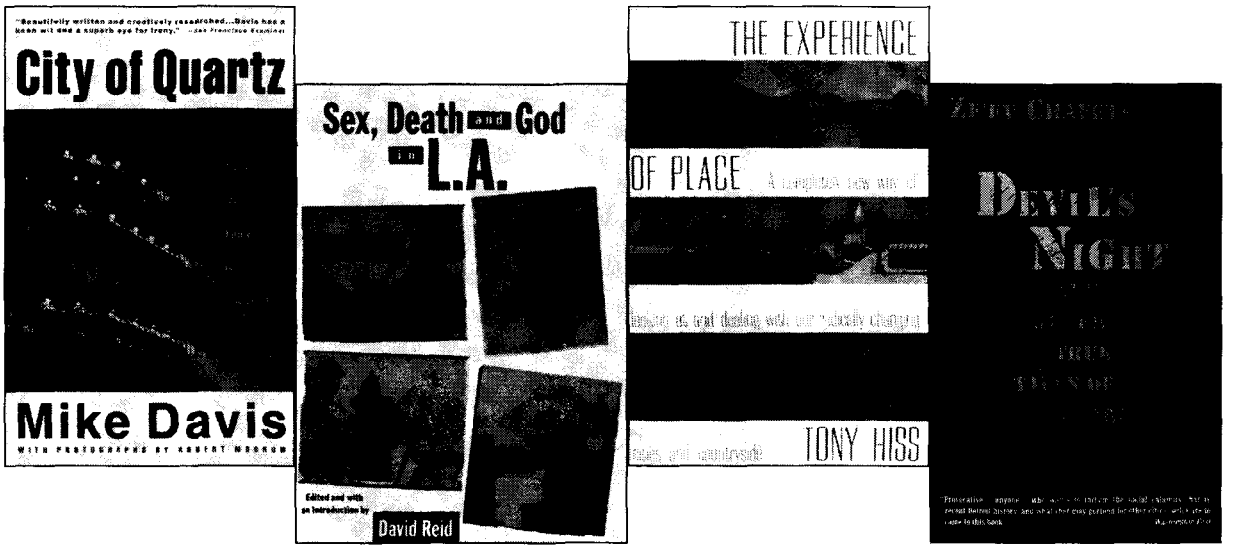
Lyman also praises ***Nature's Metropolis: Chicago and the Great West 1848–1893*** (Norton, 1991), by Yale University history professor **William Cronon.** "Cronon's thrust is that ... our mental map is determined by how we control the environment. He's created a whole new field of study—environmental history."

Bill McKibben, author of *The End of Nature* (1989) and *The Age of Missing Information* (1992).

McKibben singles out poet, farmer, and English professor **Wendell Berry's** latest book, ***Harlan Hubbard: Life and Work*** (University of Kentucky, 1990), the story of a 20th-century Kentucky painter, writer, goatherd, farmer, and houseboat dweller who traveled up and down the Mississippi River at whim. Says McKibben, "Berry understands some of the essential problems—that we're so far removed from the experience of the land that it's difficult to live in any right relation to it. He presents very beautiful visions of other alternatives."

—Molly McQuade

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Recent Titles on the American City from Random House, Inc.

Mike Davis

CITY OF QUARTZ

Excavating the Future of Los Angeles

"An eye-opening account of the economic, political, intellectual and architectural development of 20th century Los Angeles, *City of Quartz* is a deeply troubling look at a city beset by environmental time bombs, vast inequities of wealth and chronic, increasingly brutal racial violence....The city that takes shape in this elegantly argued book seems to be swiftly heading toward some Armageddon.... few books shed as much light on their subjects as this opinionated and original excavation of Los Angeles from the mythical debris of its past and future."

—Sara Frankel, *The San Francisco Examiner*

Vintage Books/480pp./$14.00 trade paperback

David Reid

SEX, DEATH AND GOD IN L.A.

These eleven provocative essays on Los Angeles attempt to define the elusive nature of the city. Contributors include Mike Davis ("The Internationalization of Downtown Los Angeles"), Alexander Cockburn ("On the Rim of the Pacific Century"), architectural historian Thomas S. Hines ("Notes Toward a History of Modern Los Angeles Architecture 1900-1990"), screenwriter Jeremy Larner, novelists Carolyn See, Eve Babitz, David Thomson, and *L.A. Weekly* writers Lynell George and Rubén Martínez.

Pantheon Books/384pp./$23.00 hardcover

Tony Hiss

THE EXPERIENCE OF PLACE

A Completely New Way of Looking at and Dealing With Our Radically Changing Environment

This is a significant new analysis of the impact on our senses of our everyday surroundings: the subtle and pervasive ways in which, from childhood and throughout our lives, we experience place, and how the experience affects us for good or ill. Hiss shows how society can continue to grow without destroying the places that have nourished it for generations—how we can design changes that, far from harming us, will enhance our future lives. "Unusual and fascinating...should be required reading for all planners, developers and city administrators."

—*The New York Times Book Review*

Vintage Books/256pp./$11.00 trade paperback

Ze'ev Chafets

DEVIL'S NIGHT

And Other True Tales of Detroit

"*Devil's Night* is an extraordinary, compelling journey into the heart of the sixth largest city in the United States. No one has tapped the psyche of the urban American city in such a clear, discerning and evenhanded fashion" (Gerald Petievich, author of *To Live and Die in L.A.*). "For the foreseeable future, anyone who wants even to begin to fathom the social calamity that is recent Detroit history, and what that may portend for other cities, will have to come to this book."

—*The Washington Post*

Vintage Books/256pp./$10.00 trade paperback

For more information please write Random House Academic Marketing, 201 East 50th Street, New York, New York 10022.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Inside *Publishing*

POP OPEN A CAN OF COKE AND CURL UP WITH THIS

Toni Morrison

Seldom has any one televised event made so many people squirm for so many different reasons or a congressional talkfest so dominated dinner-table and watercooler conversation. But the Clarence Thomas confirmation hearings, starring Anita Hill, were a remarkable spectacle—soap opéra bouffe, on the one hand, but also a weirdly eloquent enactment of American attitudes toward sex, race, and power. If you've been waiting for a deeper analysis of this strange episode than *Prime Time Live's* or *The Larry King Show's*, you won't have to be patient much longer. In October, just in time for the first anniversary of the hearings, Pantheon will publish *Race-ing Justice, En-gendering Power: Essays on Anita Hill, Clarence Thomas and the Construction of Social Reality,* edited and introduced by Toni Morrison. Too bad about the turgid title, but the table of contents promises some intriguing takes: Andrew Ross on "The Private Parts of Justice," Paula Giddings on "The Last Taboo," Michael Thelwell on "False, Fleeting, Perjured Clarence: Yale's Brightest and Blackest Go to Washington," Patricia J. Williams on "A Rare Case Study of Muleheadedness and Men," Cornel West on "Black Leadership and the Pitfalls of Justice," and essays by thirteen other black and white, male and female academics. Pantheon is releasing *Race-ing Justice* as a $14.95 trade paperback with an initial print run of 25,000—fairly large for such an unabashedly intellectual book.

In her introduction, Morrison says she thinks the Hill-Thomas showdown made possible a new honesty in public discussions of race and gender. In its aftermath, she writes, "it is clear to the most reductionist intellect that black people think differently from one another; it is also clear that the time for undiscriminating racial unity has passed. A conversation, a serious exchange between black men and women has begun in a new arena and the contestants defy the mold." Moreover, "the alliances and coalitions between white and black women, and the conflict among black women" that Anita Hill's testimony occasioned, suggest to Morrison that "it is no longer as easy as it used to be to split along racial lines." Those propositions may be put to the test in October when Pantheon hosts a public forum in New York City featuring contributors to the book, and maybe some surprise guests. "We're being very ambitious about the forum and we're hoping it will be something that gets a lot of press attention," says Pantheon associate publisher Jeff Seroy, "but I don't want to say anything more in case any of our plans fall through."

MISSING PERSONS

Jacques Derrida

Next April, Basic Books will publish the transcripts of the Oxford Amnesty Lecture Series, talks delivered earlier this year by some of the grandes dames and messeigneurs of contemporary theory. The book, tentatively titled *Freedom and Interpretation,* will include the lectures of Wayne Booth, Helene Cixous, Frank Kermode, Julia Kristeva, and Paul Ricoeur. Conspicuously absent from this lineup is Jacques Derrida, who did speak in the Oxford series but only in response to questions from a moderator. The silver fox of Irvine and Paris explained to an audience of 1,400 that he hadn't realized he'd been invited for a *lecture* series. What a kidder! Says Alec Moore, a spokesman for Basic: "Derrida just decided not to give us the transcript of his talk. He didn't give us a formal reason or explanation." Derrida told *LF* the reason was "simple": "Since my presentation took the form of an informal interview, not a formal lecture, my improvised and not especially militant remarks didn't seem to merit publication in book form. And it did not seem appropriate to publish a text different from what was said that evening." Moore says Marxist literary critic Terry Eagleton has stepped into the breach and contributed a paper so that "there won't be a big hole in the book."

A strange little cloud of ill will seems to hover over Derrida's participation in this worthy series. In an April 3 *Times Literary Supplement* commentary on the lectures, *Guardian* chief

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Inside *Publishing*

literary critic James Woods had an avaricious-sounding Derrida taking a fee for his services, while all the other speakers gave theirs for free. That was a bum rap, and Derrida fired off an angry riposte: "[When Woods] whose arrogance matches his ignorance, has the audacity to assert that 'all the speakers except Derrida gave their services free,' I must contradict him in the strongest terms, and point out that [this] is, of course, a lie and an insult." A chastened Woods retracted his assertion ("M. Derrida has every reason to feel abused, and I have every reason to feel ashamed"), saying he'd been misinformed by an organizer of the series. Another organizer of the series wrote in to corroborate Derrida's version of events and to add that the lectures had raised more than $17,000 for Amnesty. A don or two used the opportunity to take idle swipes at deconstruction.

Why all the fuss? Maybe because in Woods's first account, Derrida's alleged refusal to donate his wisdom served as one more sign of deconstruction's supposed bad faith. "Clearly," Woods notes, "in a lecture series whose proceeds were to go to Amnesty International ... an organization that works for the poor, battered, chained subject, one wanted reassurances that this subject still exists, that it had not been deconstructed away." The in-house organ *Oxford Magazine* rode the same hobbyhorse. "What if new theories seem to dissolve the human individual itself and declare the crucial forms of rational and artistic communication impossible to understand reliably?" asked *Oxford*'s anonymous reviewer, exhibiting an anxiety about the mighty powers of deconstruction that seems to have just about run its course on this side of the pond. "This would be disturbing enough for a complacent orthodoxy (if there is any such thing) of scholars in the humanities, but it would be wholly destructive of Amnesty's work."

Reality check for our British friends: Bourgeois individualism is not under mortal threat from a few dozen academy-bound literary critics, and even if it were, it's not the sole philo-

Intellectual Property and the Construction of Authorship

Courts of law are being asked to recognize the mark of an author in situations more and more remote from the moonlit tower and freezing garret of the romantic poets. Yet the imagery of "creative genius" provided the historical rationale for copyright, and it remains essential to the rhetoric of today's courtroom.

The collection revives the interdisciplinary dialogue out of which our idea of an author emerged, addressing both this idea's history and its present and future utility.

Essays by Rosemary Coombe, Margreta DeGrazia, Marvin D'Lugo, John P. Feather, N.N. Feltes, Ann Ruggles Gere, Gerhard Joseph, Peter Lindenbaum, Andrea A. Lunsford and Lisa S. Ede, Jeff Masten, Thomas Pfau, Monroe Price, Mark Rose, Marlon B. Ross, David Sanjek, Thomas Streeter, Jim Swan, Max Thomas, and Alfred C. Yen.

Intro. by Peter Jaszi and Martha Woodmansee
May, 400 pages, paper $13

To order, send check for $13 payable to:
Cardozo Arts & Entertainment Law Journal
55 Fifth Avenue, New York, NY 10003

Head of Book Publications

Modern Language Association

The association is seeking a head of MLA book publications who, under the direction of the executive director, is responsible for the substantive development and the review process for books published by the association and for ensuring the quality of those books. The head works closely with committees of MLA members.

Qualified candidates will have advanced degrees in modern language or literature studies and a sophisticated understanding of current developments in the field. They should be published scholars. They should also have the ability to work well with MLA members and all levels of the MLA staff, a strong interest in intellectual and professional issues affecting the modern languages and the humanities, and imagination and vision. Experience in print or electronic publishing at a university press or a scholarly journal would be helpful.

Salary is commensurate with experience. Send letter of application, curriculum vitae or resume, and the names of three references by 26 June to:

MLA

Regina M. Vorbeck,
MLA, 10 Astor Place
New York, NY 10003-6981

The MLA is an equal opportunity employer.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

sophical basis for a defense of human rights. If there's anything at all discomfiting about the association of Amnesty International with critical theory, it's the reluctance of most critical theorists to communicate their insights about power in a language that the powerless can use and the powerful can understand. As Edward Said put the case in the final lecture: "For the intellectual to talk about human rights, he must talk about them in the same place and in the same language as the officials and politicians who create that language." That's enough to make you want to read *Freedom and Interpretation* —with or without the contribution of M. Derrida.

A GIRL'S OWN STORY

Beauty and the Beast

"Beauty and the Beast" is one of the few fairy tales that have been told and written, over and over again, by women. It was a seventeenth-century *salonnière*, Gabrielle de Villeneuve, who penned the first published version, a 362-page adventure that celebrates romantic love even as it reminds readers that men tend to snore. In 1756, Jeanne Marie Le Prince de Beaumont, a bluestocking married to a minor aristocrat, produced the most famous "Beauty and the Beast." In the nineteenth century, Charlotte Brontë spun off of these models to fashion Rochester, less hairy but gruffer than his predecessors; in the twentieth, Angela Carter reimagined the Beast as a soulful lion in a brocade smoking jacket, the eponymous hero of her elegant short story, "The Courtship of Mr. Lyon."

The new anthology *Forbidden Journeys,* edited by literary critics Nina Auerbach and U. C. Knoepflmacher and published in May by the University of Chicago Press, shows us that "Beauty" was also a particular favorite with the lady hacks of Victorian Grub Street. *Forbidden Journeys* includes among its charming roster of fairy tales and fantasies by nineteenth-century women writers two retellings of "Beauty and the Beast"—Anne Thackeray Ritchie's respectful-of-the-source version and Maria Louisa Molesworth's much wilder "The Brown Bull of Norrowa."

In Ritchie's late-Victorian tale, the Beast isn't a beast at all, just a shy, ugly guy named Guy—a "great loutish, round-backed fellow, with a shaggy head and brown glittering eyes, and little strong, white teeth like a dog's." Belle's avowals of love don't transform this unhandsome mensch into a jut-jawed Dudley Doright, but they do boost his quavery self-

NEW FROM BLACKWELL

THE C.L.R. JAMES READER

C.L.R. James

Edited by ANNA GRIMSHAW

C.L.R. James was one of the most significant and widely-read black writers of our time, whose work has had a deep and lasting influence. The ***Reader*** contains much material unavailable elsewhere as well as work never before published.

June *506 pages*

paper	*0-631-18495-3*	*$19.95*
cloth	*0-631-18179-2*	*$39.95*

THE CULTURE OF NATURE

North American Landscape from Disney to the Exxon Valdez

ALEXANDER WILSON

"Some books just make you want to get between the pages and have a conversation with the author. The Culture of Nature ***is one of them...Wilson is so fully present and each page so fertile that the book converses with the reader. His vision is at once eclectic and delicate."***

— Voice Literary Supplement

February, 336 pages, 54 halftones

paper	*1-55786-336-9*	*$21.95*

WOMEN AND FICTION

The Manuscript Versions of 'A Room of One's Own'

VIRGINIA WOOLF

Edited by S.P. Rosenbaum

With its careful transcription and the incorporation of shorter sections of the manuscript, it is now possible to follow the intricacies of Woolf's creative process as she develops the ideas and images that evolved into ***A Room of One's Own.***

January *224 pages*

cloth	*0-631-18073-0*	*$39.95*

BLACKWELL Publishers

Three Cambridge Center, Cambridge, MA 02142

AVAILABLE AT YOUR BOOKSTORE OR CALL TOLL-FREE (800) 445-6638

Vermont & Canada dial (802) 878-0315 (MasterCard/Visa/American Express)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

confidence. Ritchie, who was the daughter of William Thackeray, creates a wonderfully bookish Belle, sentimental but never treacly; when she leaves Guy for a while, she wants to take Hume's *History of England* with her as a token of remembrance.

The princess in "The Brown Bull of Norrowa"—an amalgam of "Beauty and the Beast" and an old Scottish tale—is even pluckier. To free her bullfriend from a spell, she crosses a sea of glass and a hill of ice, then juggles golden balls in a kingdomwide competition. Maybe the author identified with her heroine; the biographical note tells us Molesworth fended for herself and five children by turning out a heroic number of books.

What Auerbach and Knoepflmacher see in such stories is a playful and even subversive

Enhance The Course you teach With a Customized textbook!

Now you can teach with precisely the materials you want, whether reprinted from other sources, your own writing, or a combination.

Copley will handle permission clearance for any previously published material.

Call us at 1.800.562.2147 for details and to receive our free *Customized Publishing Guide.*

Brother Andrew Thornton, director of the *Portraits of Human Greatness* program at Saint Anselm College, describes his experience with course readers as follows:

"Having a reader tailored to our program has made it possible for us to collect in a handsome volume readings not available in paperback. Copley Publishing has enabled us to produce a reader in less time, at significantly lower cost, and with far, far fewer headaches than we had been able to do ourselves."

Copley Publishing Group
138 Great Road, Acton, MA 01720

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

recasting of traditionally feminine folklore. What German literature professor Maria Tatar sees is a "project of socialization." In her new book on fairy tales, *Off With Their Heads!* (Princeton), Tatar treats "Beauty and the Beast" as a normative fable, intended to indoctrinate young girls in the meek acceptance of the husbands selected for them, no matter how monstrous. But that grimly functionalist argument doesn't jibe with the history of the tale. Salon women like Madame Villeneuve, witty and powerful arbiters of the intellectual life of their era, advocated love matches instead of arranged marriages. And Villeneuve's "Beauty and the Beast" is about the triumph of intemperate romance over social expectation, and a woman's right to choose her mate. Beauty first enters the Beast's castle as a dutiful daughter, bound to save her father's life. Later, she returns to it of her own free will, eager to declare her love for the Beast. And as childrens book expert Betsy Hearne observes in *Beauty and the Beast: Visions and Revisions of an Old Tale* (University of Chicago, 1989), the Beast "uses none of the traditional male accoutrements of power and daring; what he does is set a good table and wait."

Think of it this way: In the recent Disney rendition of *Beauty and the Beast*, Belle may look like one of Uncle Walt's standard-issue heroines—pert-nosed, sylph-waisted and Bambi-eyed. But she's a lot smarter than drippy Cinderella, squeaky Snow White, or even the lovelorn Little Mermaid. In playing to nineties audiences, Belle's animators were also, however unconsciously, being true to the bluestocking feminist heritage of "Beauty and the Beast."

WHAT DO EDITORS REALLY WANT?

Cultural Studies is a field on the verge of a nervous breakthrough. Uncertain whether to be an academic discipline or an insurgency of couch potatoes, it seems about to go institutional anyway. Forged out of British Marxism and sociology, it's now reinventing itself on American turf. Capacious in scope—its roving eye ranges from media coverage of AIDS to the subculture of working-class kids, from Trekkie pornographers to identity politics, from pulp fiction to the postcolonial experience—cultural studies is in the midst of what founding father Stuart Hall calls "a moment of self-clarification." We asked the editors at four houses that publish devotedly in the field—Routledge, Duke, Minnesota and Indiana—to

CONTEMPORARY WESTERN EUROPEAN FEMINISM
Gisela Kaplan
"An exciting, theoretically sophisticated and excellently documented contribution to feminist literature." —Dr. Jan Bronson, La Trobe University
ISBN 0-8147-4622-5 / $45.00 cloth

WHITMAN'S PRESENCE
Body, Voice, and Writing in *Leaves of Grass*
Tenney Nathanson
"I see this as a central book about our literature."
—Quentin Anderson, Columbia University
ISBN 0-8147-5770-7 / $55.00 cloth

THE PROUSTIAN QUEST
William C. Carter
"...places Carter among the first line of Proust scholars in the country."
—Roger Shattuck, Boston University
ISBN 0-8147-1470-6 / $40.00 cloth

ICON
Studies in the History of An Idea
Moshe Barasch
ISBN 0-8147-1172-3 / $40.00 cloth

THE CUTTING EDGE: LESBIAN LIFE AND LITERATURE
General Editor: ***Karla Jay***

LADIES ALMANACK
Djuna Barnes
With an Introduction by
Susan Sniader Lanser
"...a striking lesbian manifesto and a deft parody."
—Library Journal
ISBN 0-8147-1179-0 / $30.00 cloth
ISBN 0-8147-1180-4 / $12.95 paperback

PAINT IT TODAY
H.D.
Annotated and with an Introduction by
Cassandra Laity
ISBN 0-8147-3487-1 / $40.00 cloth
ISBN 0-8147-3488-X / $12.95 paperback

I KNOW MY OWN HEART
The Diaries of Anne Lister, 1791-1840
Edited by ***Helena Whitbread***
"...the souvenir of an unabashed and often triumphant erotic life."
—The Women's Review of Books
ISBN: 0-8147-9248-0 / $45.00 cloth
ISBN: 0-8147-9249-9 / $14.95 paperback

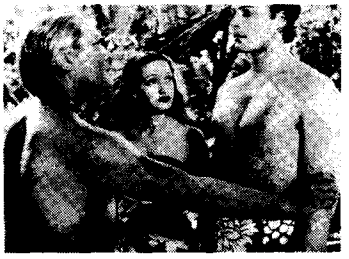
ADVENTURES OF THE MIND
The Memoirs of Natalie Clifford Barney
Introduction by ***Karla Jay***
"A cultural artifact of its time, by an enthusiastic and undaunted witness who knew everybody worth knowing and all the gossip."
—Guy Davenport, University of Kentucky
ISBN 0-8147-1177-4 / $40.00 cloth
ISBN 0-8147-1178-2 / $12.95 paperback

(SEM)EROTICS
Theorizing Lesbian : Writing
Elizabeth Meese
"Read (Sem)Erotics *to find out what it really means to be a lover of literature."* —Minnie Bruce Pratt
ISBN 0-8147-5469-4 / $40.00 cloth
ISBN 0-8147-5470-8 / $14.95 paperback

THE SEARCH FOR A WOMAN-CENTERED SPIRITUALITY
Annette Van Dyke
"[A] bridge-building book [that] illuminates the interconnection among feminist creators from multi-cultural and mainstream traditions; one that creates bonds of sisterhood."
—Gloria Feman Orenstein, USC, Author of ***The Reflowering of the Goddess***
ISBN 0-8147-8769-X / $40.00 cloth
ISBN 0-8147-8770-3 / $13.95 paperback

NEW YORK UNIVERSITY PRESS
Elmer Holmes Bobst Library
70 Washington Square South, New York, NY 10012
Telephone: (212) 998-2575 • FAX: (212) 995-3833

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



lay down their own publishing lines.

At Routledge, which earlier this spring published the encyclopedic *Cultural Studies*—known colloquially as "the doorstop"—editorial director William Germano says, "The people in that book represent a lot of what is most interesting in the field and we're eager to publish more of them." Germano compares Cultural Studies with Gay and Lesbian Studies, "in that people are asking if it's a discipline or an antidiscipline or a metadiscipline or a polydiscipline or something else." (He has no answer but would like to see work on that question.)

Ken Wissoker, an acquisitions editor at Duke, says that since Cultural Studies "grew up almost entirely without anthropology and ethnography and has had to reinvent a lot," he'd be interested in "Cultural Studies work that engaged with anthropological theory." He'd also like to see more "ethnographies of reception, analyses that aren't just textual but are about the ways these cultural commodities enter real people's lives. Constance Penley's work [on Trekkies] and Janice Radway's [on Romance readers] are examples of that—they sort of became fans themselves or at least came to understand how fans talk."

Like the other editors we spoke with, Wissoker hopes the field will "internationalize" itself. "So much work in Cultural Studies is based on film studies, which are, in turn, based on a psychoanalytic view of the Western nuclear family. But what if you're asking questions like: 'What makes an American horror film play in Malaysia or an American TV show in Nigeria?' Lacan isn't going to help you."

At Indiana University Press, sponsoring editor Joan Catapano says that although Indiana's cult studs will maintain their emphases on Women's Studies, gay and lesbian topics and film and media scholarship, "We want to do more on non-European, especially Third World, cultures and anthropological kinds of things."

Lisa Freeman, director of the University of Minnesota Press, is looking for Cultural Studies books that "incorporate theory from postmodernism and poststructuralism with locally specific, historically grounded research." And, she adds, "We are particularly interested in books that examine the postcolonial experience and in work by and about nondominant groups."

Duke's Wissoker has a different goal: "I'd like to see some analyses of elements that have been thought of as constants, as homogeneous. For instance, I've lived in Chicago, New York, Boston, and now Durham, and whiteness isn't the same thing in any two of those places. I'd love to see a book called *Local Whiteness*." Or, he adds, "a history of the faux-Polynesian in America—Trader Vic's, slat-key guitar music, pineapple and ham at the backyard luau—the idealized otherness of the South Pacific and whatever happened to it."

NEW SERIES NEW SERIES NEW SERIES NEW SERIES

CRITICAL PERSPECTIVES
A Series Edited By Douglas Kellner

Guilford Press

Critical Perspectives will publish state of the art texts from a multiplicity of perspectives on politics, cultural and everyday life. We are looking for books in the fields of philosophy, social and political theory and cultural criticism which offer innovative treatment of topics of contemporary relevance. A wide range of analytical approaches will be presented in this series, including contemporary critical theory, poststructuralism and postmodernism, feminism, psychoanalysis, and semiotics.

Proposals under consideration include postmodern theory and culture; feminist theory and cultural criticism; a critique of the cultural industries; market socialism; critical legal theory; contemporary trends in radical philosophy; and cultural studies.

These texts will be written by established thinkers and the next generation of social, political, and cultural critics. We encourage submissions from young scholars as well as seasoned writers. Appropriate manuscripts will be sent to two readers and authors will be advised of a decision to publish within three months of submission. The series will be well-advertised and widely distributed; its books are an integral part of the renaissance of critical thought in the contemporary scene.

Proposals are invited. Prospective authors should submit a brief description, table of contents, curriculum vitae and a writing sample to: Douglas Kellner, Department of Philosophy, University of Texas, Austin, TX, 78712.

PERSPECTIVES ON THE SIXTIES

Rutgers University Press

Books in the social sciences and humanities offering adventurous insights on the years from 1954 to 1974. The first two volumes in the series are *Sights on the Sixties*, an interdisciplinary anthology edited by Barbara L. Tischler, and *Calculated Visions: Kennedy, Johnson and Civil Rights* by Mark Stern. (Both volumes available in paperback.)

Series Editor: Barbara L. Tischler, Columbia University. Inquiries welcome: Marlie Wassermaan, Rutgers University Press, 109 Church Street, New Brunswick, NJ 08901.

To Announce Your New Series:
See page 59 for rates,
Or call Anna at:
(914)698-9427.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Critical Perspectives

A Series Edited by Douglas Kellner

Postmodern Theory
Critical Interrogations
Steven Best and Douglas Kellner

"The most detailed introduction to postmodern social theory I have yet seen, including valuable critical readings of the major debates." –*Fredric Jameson, Duke University*

In this timely volume, the authors systematically analyze postmodern theory to evaluate its relevance for critical social theory and radical politics today. They provide an introduction and critique of the work of Foucault, Deleuze and Guattari, Baudrillard, Laclau and Mouffe, Lyotard, and Jameson; a discussion of postmodern feminist theory and the politics of identity; and a systematic study of the origin of the discourse of the postmodern in historical, sociological, cultural, and philosophical studies.

256 Pages,
Paper, ISBN 0-89862-418-5, $16.95
Cloth, ISBN 0-89862-412-6, $36.95

Psychoanalytic Politics, 2nd Edition Jacques Lacan and Freud's French Revolution
Sherry Turkle

"....One of the truly seminal and original texts of psychoanalytic scholarship." –*Stuart Schneiderman, Ph.D.*

"Sherry Turkle's PSYCHOANALYTIC POLITICS remains the best single introduction to the complicated school of thought known as the French Freud. In this newly revised edition she has added new material which interestingly compares the status of psychoanalysis today in the Soviet Union with that in France, and a new chapter which describes the bitter quarrels and byzantine politics that have marked Lacanianism since the founder's death in 1981. Turkle is a reliable and informed observer, and we are in her debt for her balanced research."
–*Paul Roazen, York University, Toronto*

344 Pages,
Paper, ISBN 0-89862-474-6, $16.95
Cloth, ISBN 0-89862-769-9, $36.95

A Theory of Human Need
Len Doyal and Ian Gough

"This book will have an important place in the academic world. It is one of the first of a new crop of books that take up the concerns with need expressed in the 1970s and then abandoned in the 1980s....There is really no book I can think of that tries to combine philosophical analysis and policy in this area in the way this one does."
–*Sonia Kruks, Author of* Situation and Human Existence

Rejecting subjectivist and relativist approaches, this work argues that health and autonomy are universal requirements that are not reducible to individual or cultural preferences. The authors develop cross-cultural indicators of need satisfaction; use them to measure and compare levels of human welfare; and call for a progressive (and controversial) blend of capitalism and socialism to meet human needs worldwide.

365 Pages,
Paper, ISBN 0-89862-419-3, $17.95
Cloth, ISBN 0-89862-413-4, $45.00

Available at better bookstores or directly from

GUILFORD PUBLICATIONS, INC., Dept 1F

72 Spring Street, New York, NY 10012

CALL TOLL-FREE 1-800-365-7006
(From Area Codes 212, 718, 516, and 914, call 212-431-9800)
FAX #: 212-966-6708

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A CONFEDERACY OF NERDS

PHILOSOPHER-FILMMAKER ERROL MORRIS MASTERS STEPHEN HAWKING'S UNIVERSE

BY JUDITH SHULEVITZ

Errol Morris—genre-bending documentarian (*Gates of Heaven,* 1978, *Vernon, Florida,* 1981, and *The Thin Blue Line,* 1988, as well as the forthcoming *A Brief History of Time)*; MacArthur "genuis" award recipient; *New Yorker* profile subject; and surely the only ex-private eye ever to have almost written a dissertation on monsters and the insanity plea *and* to have had a film screened at Hollywood's Creative Artists Agency—is shooting a commercial. Not your run-of-the-mill carbonated soft drink or athletic footwear commercial. This is one in a series of television spots meant to demonstrate an insurance company's compassion for its corporate clients' workplace problems, and with its boldly-lit close-ups on features of the office landscape—keyboard, fingers, keys—the piece is clearly destined to become a part of the Morris *oeuvre.*

Perhaps you were laboring under the delusion that the creator of *The Thin Blue Line*—an epistemological inquiry-cum-expose of a Texas murder trial—or of *A Brief History of Time*, the intellectual hairsplitter's dream assignment and a movie based on Cambridge physicist Stephen Hawking's best-selling book, wouldn't have to make commercials. Maybe you thought that, in some small corner of the film industry, life functioned the way, say, a university is supposed to—produce enough smart pioneering work and you can at least *expect* to be freed from the undignified scramble for cash. Think again. As Morris puts it, "One undisputed fact about filmmaking is, you can't do it without money."

On the other hand, Morris says he doesn't mind. Despite the agony, he likes making commercials. And you've got to hand it to him: Who else would defend the practice as an exercise in "an interesting genre—the extended aphorism"? Who else would plant—for his sole amusement, or for the benefit of future Morris scholars, perhaps—an allusion to an obscure B-movie, Douglas Sirk's 1955 weepie *All That Heaven Allows,* in a thirty-second spot? (The final shot of the actress's wan reflection in the computer screen is, Morris says, an echo of a scene from the Sirk movie, in which a brand-new television set mirrors Jane Wyman's lonely face.)

Still, it is a commercial, Morris's sixth, and from the time- and money-management points of view, it's going fairly badly. The actress, whose well-manicured hands are supposed to be those of a journalist suffering from carpal tunnel syndrome, is more successful at typing accurately than in conveying neurological distress. Morris wants to shoot and shoot, more footage than his producer thinks necessary. The action is simple—fingers struggling to turn out a single, disconsolate sentence: "Dear Ms. Byrne, I am unable to perform my job"—but the complications are endless. Morris wants the cameraman to take it from down here, from up there, to move the camera back and forth. Don't rub your hands, he tells the actress, you have a repetitive stress injury, not arthritis. Rub your hands, then, if that's the only way you know how to show pain. "The problem is, she can't act," he complains.

The next day, things get worse. The overnight film lab has botched the processing: the dailies are streaked, and the

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Who else but Morris, a four-eyed misfit in Hollywood, would call commercials "an interesting genre—the extended aphorism"?

Errol Morris

Photo by Penni Gladstone/San Francisco Examiner

As Morris knows—and it's probably why he interrupts himself with a nervous laugh—there are people in Hollywood who would say that "the sentence" holds true not just for this particular commercial but for the past few years of his career. Such talk may be nothing more than the gossip that invariably wells up when someone crashes a party. That is, after all, what Morris, who studied cello at Julliard, the history of science at Princeton, and philosophy at the University of California at Berkeley, and who then proceeded to systematically translate the questions that obsessed him as a student onto film—who is, in short, your basic four-eyed misfit in Hollywood—has done. You could view the first decade of Morris's career as a nerd's variant on the western—a sort of lone cowboy ride into the sunset, except that the quest would be for the most logically complex, ethnographically astute, and just plain weirdest non-fiction film. If you do, then the four years since *The Thin Blue Line* begin to look like the sequel: Brainy iconoclast heads for town to court the notoriously idea-shy studio elite. Success may or may not have spoiled Errol Morris, but it has not been a fun-fest of sunglasses, air kisses, and witty repartee.

First came a small but stinging slap in the face. In 1989, Randall Dale Adams, the falsely accused death row inmate whom *Thin Blue Line* ultimately got out of prison, filed suit to get back the rights to his own life story. (Morris gave up the rights—which he says he bought from Adams for $10—without a fight.) Then came four more lawsuits—and the threat of still two more—by various figures involved with *Thin Blue Line* ("Please don't write about them, at least not in detail," Morris pleads, "or other people will get the same idea. I seem to be a lightning rod for lawsuits.") Meanwhile, though Morris had won a MacArthur Fellowship and was clearly a hot commodity at ad agencies, he was having an unsurprisingly hard time selling studio heads on his characteristically high-concept feature-film projects, such as *Whatever Happened to Einstein's Brain?* (about the theft of the physicist's brain from a Princeton, New Jersey, hospital) and *The Trial of King Boots* (the true story of the 1985 Connecticut "murder" trial of a prize-winning English sheepdog). Of the two, *King Boots* is closer to being made: a new screenplay based on the trial transcript and backed by Steven Spielberg's production company has just been completed.

But for all you film buffs out there starved for visual brain food, there's hope on the horizon. *A Brief History of Time,* due to open at theaters on August 21, may offer Morris a way if not of escaping then at least of redeeming his dalliance with Hollywood. For one thing, Morris has succeeded in transforming a distinctly dry treatise on astrophysics into perhaps one of the first, and certainly one of the most idiosyncratic, cinematic exercises in postmodern biography. The gist of *A Brief History of Time,* the movie, is two entwined stories: There's the tale of Hawking the 50-year-old scholar, wheelchair bound, paralyzed by amyotrophic lateral sclerosis (Lou Gehrig's disease) and given, 29 years ago, two-and-a-half years to live. And there's the history of Hawking's scholarship, which deals specifically with black holes but ultimately with nothing less than the probable origin and final collapse of the universe. But Hawking, who complained during production that Morris filmed him as he might a sofa, functions in the film less as a persona than, as Morris puts it, as "a metaphor for a number of different things." He clarifies: "It's about Stephen Hawking the man, but it's also about the idea of Stephen Hawking, the enterprise of Stephen Hawking, the idea of possessing certain knowledge."

From the opening credits, which rush away from viewers in a kind of visual pun on the notion of the expanding universe, and the first nonmusical sound, which is the click of the mouse the paralyzed Hawking uses to pick out words for his weird, answering-machine-like computer voice (he does not have the use of his own voice); from the first image of the starry sky, which comes up on the wide screen after a few clicks and feels like something Hawking has mysteriously ushered into being; and from Hawk-

entire day's work will have to be repeated. *I am unable to perform my job.* Never one to lose his bleak sense of humor in a crisis, Morris wryly observes, "That sentence is beginning to take on horrific dimensions."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ing's first line—"Which comes first, the chicken or the egg?"—we are, unmistakably, in the realm of the Cosmic Joke. Morris wields here the same tools he used in *The Thin Blue Line*—a haunting Philip Glass score, talking heads, fragments of old movie footage, and the sudden interpolation of unlikely objects, such as, in the opening sequence, a screen-filling shot of the aforementioned chicken. This time, however, he has fashioned out of these elements a dark and mordant meditation on human knowledge reminiscent of one of his favorite writers, Edgar Allan Poe, at his most philosophical.

"I think of *Brief History* as an extended essay on the pathetic fallacy," is one of the first things the director tells me, when I call him at his office in Cambridge, Massachusetts. Months later, on the set of the commercial, Morris takes a moment to flesh out that statement: "When Hawking says that even black holes come to an end, you get real intimations of mortality."

About a month after that, as the two of us drive up to Williams College in Williamstown, where he will address a class on documentary film co-taught by a friend of his, Morris elaborates on how a seemingly unrelated concept in Romantic poetics can come to structure a physics documentary.

Actually, Morris does the driving, maneuvering a subcompact with impatience, confidence, less than total accuracy—especially around the hairpin curves of Route 2 in western Massachusetts—and lots of speed, despite the fact that neither of us really knows where we're going. On the way, Morris adds to a list he began when we were standing around in the Manhattan studio. It's of all the ironies in *Brief History* he particularly likes: "The irony of [Hawking] only having become successful after being debilitated by his illness" is one. (Hawking got serious about his research only when he learned that he had a terminal disease. Before that, he had been the kind of graduate student who is far too bright to ever have to do any work.)

Then there's the heuristic irony implicit in Hawking's calm confession of a major theoretical error (it is Morris's favorite line): "I had made a mistake. I was using too simple a model of the universe."

We move on to the largest irony of the film, what Morris deems, only semisardonically, its "eschatological" irony. It comes, of course, at the end. Over the image of Hawking's face reflected in his computer screen, the physicist's emotionless mechanical voice has been discussing the end of time. "I now believe that the universe will come to an end at the 'big crunch,'" he says. "I do, however, have certain advantages over many other prophets of doom. Whatever happens ten billion years from now, I don't expect to be around to be proved wrong."

Then, a few sequences later, Hawking makes a utopian prediction: "If we do discover a complete theory of the universe, it should in time be understandable in broad principle by everyone, not just a few scientists. Then we shall all, philosophers, scientists, and just ordinary people, be able to take part in the discussion of why it is that we and the universe exist." The movie's final image appears. It is of the back of Hawking's wheelchair, framed by the galaxy, looking as if it were about to blast off. "If we found the answer to that, it would be the ultimate triumph of human reason," Hawking continues. "For then we would know the mind of God."

Fade to black.

"What I like about that," says Morris, as we hurtle across Massachusetts, "is the feigned optimism of the idea that we are on the verge of possessing the knowledge of everything, of knowing the mind of God. There's this mixture of unfettered hopefulness with complete despair.

"On the one hand, Stephen Hawking talks about the mind of God; on the other, he talks about how he in fact has something over the other prophets of doom because he won't be around when the universe collapses, which it will do in the same way that a black hole collapses, except that with the universe what's going down the drain is *everything*."

Another irony in *Brief History*, of course, is that it made Morris go head to head not with the kinds of loquacious eccentric private citizens who populated his earlier films but with the biggest scientific superstar of our time—and to top it off, as Morris puts it, "a nontalking talking head." Morris spends a great deal of time thinking about the psychodynamics of interviewing; one thing that comes up again and again in his conversation is Janet Malcolm's book, *The Journalist and the Murderer* (1990), about the writer-subject relationship. Much of the impact of *The Thin Blue Line* stems from Morris's ability to get people to contradict and damn themselves on film. He does this, oddly enough, by dint of a curious intellectual charm—Morris, who strikes one instantly as very, very smart, never talks down to people, and they rise to the occasion. He also employs a by now well-known technique: He just turns on a camera and lets people ramble. "My theory has always been that in order to get people to talk without interruption, I have to ask as few questions as possible," he says. "The important thing is not to listen to what people say, because when you listen, you can often become distracted. I decided early on that the important thing was to look like I was listening, rather than to actually listen."

Still, the assignment had to be a tough one. What was Hawking like in person? I ask.

"At first I was frightened of him," Morris replies. "There was this kind of

Morris has transformed a dry treatise on astrophysics into one of the first cinematic exercises in post-modern biography.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

psychiatric element to sitting in a room with him.... When you first meet Stephen, you're usually seated across from him. You're looking at him, and you can't see the screen, which is built into his wheelchair. It's a modified laptop. You may say something to Stephen, and Stephen has to answer [on his computer], and the length of time that you wait for an answer can be considerable. So you're sort of thrown back on yourself. You're sitting there unsure of whether you're supposed to continue the conversation while he's writing or if you're supposed to stop until he has finished writing or what you're supposed to do in this situation, for which there are no established

AN EXTREMELY BRIEF HISTORY OF *A BRIEF HISTORY OF TIME*

If, as Einstein predicted, God did not play dice with the universe, what logic led Him to choose Stephen Hawking's *A Brief History of Time: From the Big Bang to Black Holes* to become the fastest-selling science book ever? Herewith, three possible answers:

1. *Hawking is the world's greatest living physicist.* Not really. Contrary to public opinion in England, where his book has stayed on the best-seller list for more than three years, Hawking is not the lone peer of Einstein or Newton, whose seat at Cambridge he holds. Several living physicists have made contributions at least as significant as Hawking's: Roger Penrose, who discovered black holes; Murray Gell-Mann, the Nobel laureate who discovered and named quarks; and George Smoot, whose observations of cosmic radiation recently confirmed the theory that the world began with a big bang.

2. *Hawking's puny body, clear blue eyes, and sly grin make him look like a modern-day seer.* Sort of. There is something about Hawking that conjures up eternity. As he himself puts it in a documentary about Errol Morris's documentary about the book: "I fit the part of the disabled genius—at least, I'm clearly disabled."

3. *Stephen Hawking's book is an easy, fun read.* Ahem. Actually, *A Brief History of Time* is notorious for its low completion rate. Even employees of Hawking's publisher admit failure. First, there's that deceptively gentle prose, those early chapters reminiscent of our halcyon days in high school science class. Then, on page 22, comes the first graph, and then a widening of the corridor into non-Euclidean time and space, ending in the dark nightmare of a graduate physics seminar. Hawking himself doesn't expect people to understand the whole book: "If they had, they would be ready to start a Ph.D. in theoretical physics," he observes in the introduction to *Stephen Hawking's "A Brief History of Time": A Reader's Companion,* a tie-in to the documentary.

Hawking's defenders cite publishing's version of the Heisenberg Uncertainty principle—how can anyone know how many readers make it to the last page? In this case, it's possible, because the publisher invited readers who spotted errors in the book's first printing to exchange their copies for corrected versions. No one did.

The entire tale turns upon some mislabeled illustrations. Bantam had already shipped its first printing of 40,000 well before the April 1988 publication date when the editor, Ann Harris, learned from a scientific-journal reviewer that several of the book's charts and figures were out of order. A corrected printing was ordered, with a new blue jacket replacing the old silver one to identify the corrected version.

According to Liz Perle, then publisher of the imprint, Bantam sent each bookseller a complete replacement order. Booksellers were asked not to sell the faulty copies, though most ignored the request.

So goes the official version, dutifully recorded in Michael White and John Gribbin's *Stephen Hawking: A Life in Science,* an English import recently published in the States. But another former Bantam executive explains the exchange offer differently: "Typically you can order a recall or replace unsold copies with an equal number. Instead, we shipped out a replacement order equal to the full initial order. That way we nearly doubled copies people could buy in stores, and we didn't have to reimburse stores for faulty copies unless they were shipped back."

Few were returned by booksellers and none, to the publisher's knowledge, by book purchasers. (The magically doubled number of books in stores also increased their visibility and therefore the speed with which they sold.) All this lends weight to the notion that many have bought but few have read *A Brief History of Time.*

For those enamored of such arcana, here's yet another Hawking factoid: In the original silver-jacketed printing, Hawking levels an accusation against University of Pennsylvania physicist Paul Steinhardt, charging him with having plagiarized from a speech Hawking had delivered. A tape of that speech later showed Hawking had *not* mentioned the ideas Steinhardt allegedly lifted. The accusation is retracted in later editions; now a reader persevering as far as page 131 will find the following statement: "A very similar idea ... was put forth independently a few months later by Paul Steinhardt."

Steinhardt justly deems this rewording more than a little ambiguous, but says the incident does not alter his opinion that "Hawking for me intellectually and as a human being is a hero."

—Daniel Max

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

social rules. And those familiar elements of Freudian projection and transference immediately take over. You think, what is he thinking? What is actually going on here?"

Another of the movie's peculiarities, Morris points out, is that it is a documentary "without a single 'real' image in it." Hawking's friends were not interviewed in their homes, no matter how warm and homey the settings may appear in the film. They were brought to London's Elstree Studios and plunked down in the middle of wholly imagined environments. All of the sets in the movie, except that of Hawking's office, sprang directly from the mind of production designer Ted Bafaloukos. (The recreation of Hawking's "office" is a perfect model of the actual place, down to Hawking's Marilyn Monroe posters.) "I always wanted to use real people in a studio—maybe even in front of a blue screen—and create a completely constructed image," says Morris.

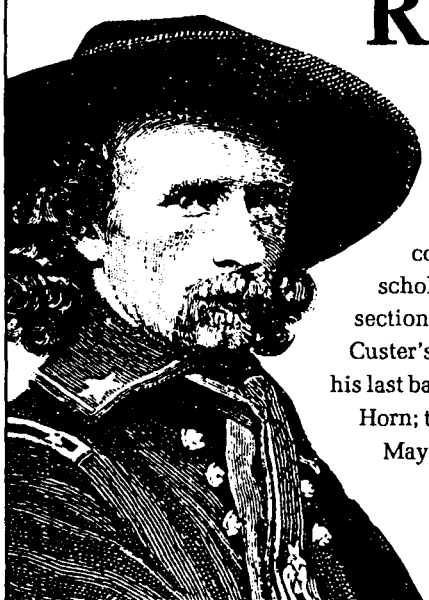
The movie's artificial, anti-cinéma vérité stance, however, has already gotten Morris in trouble. An April article in *The Independent*, a daily newspaper in London, where the movie has been broadcast on television and released on video, attacked Morris for what the writer deemed a lack of journalistic zeal. Critic Sheila Johnston was particularly acerbic about Morris's decision not to mention an event that occurred just before he arrived at Cambridge in March 1990 to begin shooting—the breakup of Hawking's twenty-five-year marriage when he moved in with one of his nurses.

The Hawking separation was a flamboyant affair given the full treatment by the British tabloids. "Wheelchair physicist in love tangle with nurse," was the headline in *The Daily Mail*, whose article made much of the fact that the nurse, Elaine Mason, was the wife of David Mason, the man who designed the scientist's computer speech system. Jane Hawking, meanwhile, had been growing close to a young baroque-music harpsichordist who lived in the Hawking home as a friend of the family. According to an article in the June 1992 *Vanity Fair*, when Stephen announced he was moving out, Jane tried to convince Elaine to set up housekeeping with her, the harpsichordist, and Stephen. Elaine and Stephen Hawking refused, and Jane in turn refused to be in the film; the Hawkings' three children and three of their friends also withdrew from the project. "As Jane put it, I don't think she was prepared to contribute to the greater glory of Stephen Hawking," says David Hickman, the film's British producer.

"I didn't leave [the breakup] out. I never shot any material relating to it," Morris says testily in the car. ("Testy" is the word Johnston uses to describe Morris's response when this subject comes up, and she's right.) "If I were trying to do a straight biography of Hawking, it would have been a very, very different movie."

Although Hawking did come to Cambridge, Massachusetts—"pseudo-Cambridge, he calls it," says Morris—for ten days of editing, and although he will receive a small percentage of the film's profits, "the terms of the agreement were such that Stephen had no editorial control over the project,"

The Custer Reader



Edited by Paul Andrew Hutton

Here is George Armstrong Custer as seen by himself, his contemporaries, and leading scholars. This book contains four sections: Custer's Civil War years; Custer's role in the Indian Wars up until his last battle; the Battle of the Little Big Horn; the evolution of the Custer myth. May. $40.00

At bookstores or from University of Nebraska Press
901 N 17 · Lincoln 68588-0520 · (800) 755-1105 publishers since 1941

THE FILM SOURCE

Featuring one of the largest selections of foreign, silent, avant garde, dada and cult films on video. Write or call for a free copy of our illustrated 500 title catalog and a subscription to our newsletter.

New York Film Annex
163 Joralemon (1282)
Brooklyn NY 11201
(718) 499 - 1621

The thinking person's source for high-quality, hard-to-find sex toys, books and videos.

Toy catalog $4
Book & Video $4
Both $5

Good Vibrations
1210 Valencia St. #LF
San Francisco, CA 94110
Woman-owned and operated for 15 years

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Morris explains. "I was not contractually bound to take his advice, but I still wanted to make a movie Stephen Hawking would approve of and would like."

Later, in the class at Williams, Morris is forced to defend himself again, although this time against more scholarly quibbles. Slouched comfortably at a freestanding desk in front of the class, Morris is finally in his element. He revels in his role as raconteur, and his discussion leadership skills are as good as any teaching assistant's: He will deftly convert a question, no matter how vague, into an opportunity. Asked why he used voice-over in *Brief History*, a device he strenuously avoided in his other films, Morris replies: "One of the underlying principles behind the movie was that there was little point in interviewing Hawking in any traditional sense. It would have taken him far, far too long to compose his replies. So it struck me that the process of filming Hawking was the process of constructing the narrative for him."

Nostalgia for academia is one of the themes Morris built into the narrative. Hawking, born in Oxford and now a professor in Isaac Newton's old post at Cambridge, has spent his life surrounded by Gothic architecture, theology debates, and the playful refining of astrophysical metaphors: "If a man fell into a black hole..." Morris obviously feels affection for this world; his move to Cambridge, Massachusetts from New York City four years ago was a step in that direction. ("I moved to Boston to get away from the film community," he says.) And it can't be altogether an accident that this tall, slightly hunched, salt-and-pepper-haired man dresses with such grad-student chic—button-down shirts, dark blazers, floodwater-length pants, and tortoiseshell glasses. (At one point he quotes a passage from a Deborah Eisenberg story, "A Cautionary Tale," which he has just been reading: "I thought nerds were considered fashionable these days," a man says when his girlfriend makes him change his shirt. "Not actual nerds, Stuart," she says. "Just people who look like nerds.")

Not that the love affair between Morris and academia worked out. On the contrary. Enrolled in the history of science program at Princeton in the early 1970s and later in Berkeley's philosophy department, Morris was the kind of student who constantly got into trouble for doing whatever it was he was doing at his own pace and in his own way—declining, for example, to take physics prerequisites at Princeton. When he emerged from Berkeley, he had under his belt a master's in philosophy, an undying obsession—and hours of taped interviews—with mass murderers, and an aborted collaboration with German filmmaker Werner Herzog. He left before he had a chance to turn an essay on "criminal responsibility, monsters, and the insanity plea" into a dissertation. "My father was always after me to finish my Ph.D.," Morris says. "He said people would respect me for it in Hollywood if I had my doctorate. I could never really dispossess him of this notion."

The incident that seems to have left the strongest impression, however, is the time, he says, that his adviser at the Princeton program physically assaulted him in the adviser's Institute for Advanced Study office. Morris is rather vague about what incited the professor, saying only that he had had a problem with one of Morris's papers. "I ran into him recently at a Chinese restaurant in Cambridge," Morris says. "I almost went over to say hello to him, but then he recognized me. He sort of winced."

A Brief History of Time is the first movie to be released that Morris, the inveterate outsider, has made in tandem with insiders. He was recruited for the project by Steven Spielberg, who put him in touch with executive produc-

He calls A Brief History of Time "an extended essay on the pathetic fallacy."

Children of Paradise
On Video

"The finest work ever composed for the screen" (*The Washington Post*) is only one title from our collection of classic and foreign movies. Our 80-page catalog includes 700+ titles in fine arts, PBS drama, classical music, ballet & over 100 operas. Order by check, credit card or (if over $75) P.O. We ship in 24 hours!

CHILDREN OF PARADISE
1943-45, Fren, ~~$79.95~~
Special price for first time customer! **$59.95**

400 BLOWS
1959, Fren, $39.95

GRAND ILLUSION
1938, Fren, $29.95

RULES OF THE GAME
1959, Fren, $29.95

WAGES OF FEAR
1953, Fren, $39.95

BLACK ORPHEUS
1958, Fren/Port, $29.95

MIRACLE IN MILAN
1951, Ital, $49.95

BATTLESHIP POTEMKIN
1925, Russ, $29.95

MAN OF ARAN
1934, Amer, $29.95

I KNOW WHERE I'M GOING
1947, Engl, $49.95

39 STEPS
(Donat) 1935, Engl, $24.95

HENRY V
(Branagh) 1990, $19.95

GANDHI
1982, Engl, $29.95

MAN FOR ALL SEASONS
(Scofield) 1966, Engl, $19.95

WUTHERING HEIGHTS
(Olivier) 1939, Engl, $19.95

Home Vision **1-800-262-8600**
Box 800, Concord MA 01742

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

er Gordon Freedman. Freedman had been shopping around the idea of a documentary based on Hawking's book. First he almost sold Ted Koppel on the idea of producing an ABC documentary. (Koppel, says Freedman, liked the notion of "interviewing the universe.") Later he persuaded NBC's then-president Brandon Tartikoff to put up a substantial chunk of the film's $3.4 million budget. Tartikoff made the unlikely decision to fund it because, says Freedman, he "literally wanted to counteract the bad press he was getting for having done a Geraldo devil-worship piece."

Working with Morris, say some of those who did, wasn't always easy. The film came in seven or eight months late, according to Freedman, because Morris at one point left the production to shoot another film, *The Dark Wind,* in Arizona. Freedman and Morris had a kind of vigorous curiosity in common—both had previously worked as investigators, Morris for a company that sniffed out securities fraud, Freedman for Congress on Watergate—but the back-and-forth over deadlines severely strained their relationship. Morris says Freedman tried to fire him; Freedman denies this. "Errol, by his very nature, is noncollaborative," he says. "His intellectual nature won't allow it. The film business, on the other hand, is entirely collaborative."

"There is a psychiatric element to sitting in a room with Hawking.... Freudian projection and transference immediately take over."

Still, that Morris was able to finish *The Brief History of Time* at all is impressive, considering what was going on across the Atlantic. Making *The Dark Wind* was perhaps the worst experience of his professional career. In the summer of 1990, Morris went to Tuba City, Arizona, to direct a Robert Redford–produced movie, an adaptation of a Tony Hillerman Navajo murder mystery. But between the complaints of Native American groups who wanted full-blooded Native Americans to star in the movie, the fierce politicking of Hopis unhappy about having their most sacred rituals demystified, squabbles with the producers and writers, a restive crew, and the unpredictable desert weather, "I don't think any director could have made the film, no matter how experienced," Morris says. *The Dark Wind*'s producer, Patrick Markey, counters, "I don't think Errol understood the enormity of the task." Whoever is right, it is Morris's friend, Williams College professor Shawn Rosenheim, who hands around the best verbal snapshot of the entire fiasco. "I'll never forget watching Errol, after one take, just wander off into the desert in despair," he says. "We had to send his assistant out after him. You never saw a man so tormented."

Some members of the crew, on the other hand, saw Morris as their main source of torment. When I call Peter Gries, the assistant director on *The Dark Wind*, he asks me how well I know Morris. I say I have watched him shoot a commercial, which I describe inaccurately as being about a "work-related disease." Gries replies, "Well, I began to think that Errol *was* a work-related disease."

He elaborates: "Errol just didn't understand how much stuff had to be communicated to the crew. He never took an interest in the crew. You know, if you spend five minutes talking to a prop master, explaining your ideas to him, he'll fall all over himself digging stuff up for you. You ask him for a gun, and he'll bring you a whole truckload to choose from. But Errol never had that kind of relationship with us. And when he didn't get what he wanted, he'd just scream and carry on."

Both Markey and Gries attribute the *Dark Wind* disaster to Morris's passivity as a director, his documentarian's habit of going out and finding what's out there rather than staying home and creating it. This is Markey's description of casting a movie with Morris: "We would run a lot of actors through the room—Navajo and not Navajo—and Errol would say 'No.' 'No.' 'No.' He'd say, 'When they come through the door and they're right then I'll tell you.' But he'd never give us a sense of what he thought the eventual look of the person would be. This is not to say that all directors come in knowing what they want. But at least they come in with *some* idea."

Screenwriter Eric Bergren, on the other hand, saw it more as a battle over the level of anthropological verisimilitude in the film, whether the movie would be true to "the small details of Navajo life that really inform the novel." There were also, apparently, debates over witchcraft. Morris and Bergren wanted to make it the center of the film; Redford and Markey were looking for something a little more straightforward.

For Morris, it was not a battle over content; it was a battle over form. "Witchcraft is the central McGuffin in all of Hillerman's books," he says. "If you look at the organizing principle behind the novels, it's simply that the detective thinks that the force behind the mystery is witchcraft ... but it always turns out to be those pesky white guys in one form or another."

In any case, Morris was kicked off the production after having edited his version of the film. The second unit director shot a few more scenes, then *The Dark Wind* was recut. The result is the somewhat jarring combination of stark images of reservation life and a television-movie-style detective plot. As one of the film's costars, Fred Ward, laconically puts it when asked if he'd rather have seen Morris's version: "I sure would have." (Dogged by bad publicity, and a victim of restructuring by the company that bankrolled it, *The Dark Wind* has yet to find a distributor.)

"Look, many people have asked why I chose this movie, as if it were some sort of cynical calculation on my part, as if I did it in order to have a Hollywood career," Morris says. "I chose *The Dark Wind* because I was

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PRINCIPLES *of* SOUND RETIREMENT INVESTING

WHY YOU SHOULD START PLANNING FOR RETIREMENT WITH YOUR EYES CLOSED.

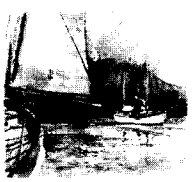
For retirement to be the time of your life, you have to dream a little—about the things you've always wanted to do: travel, explore, start a business. Just imagine...

With a dream and a plan, you can make it happen. Your pension and Social Security should provide a good basic retirement income, but what about all those extras that make your dreams possible? You'll probably need some additional savings.

THE DREAM IS YOUR OWN.
WE CAN HELP YOU WITH THE PLAN.

TIAA-CREF Supplemental Retirement Annuities (SRAs), tax-deferred annuities for people like you in education and research, are a good way to save for retirement and save on taxes now. SRAs are easy—you make contributions through your institution before your taxes are calculated, so you pay less tax now.

You pay no tax on your SRA contributions and earnings until you receive them as income. And saving regularly means your contributions and their earnings can add up quickly.



What else makes SRAs so special? A broad range of allocation choices, from the safety of TIAA to the investment accounts of CREF's variable annuity; no sales charges; a variety of ways to receive income, including annuities, payments over a fixed period, or cash. You may also be able to borrow against your SRA accumulation before you retire.*

All this, plus the top investment management that has helped make TIAA-CREF the largest retirement system in the country.

So start dreaming and planning for the time of your life. The sooner you start your SRA, the greater your savings and your retirement will be.

TIAA CREF **Ensuring the future for those who shape it.**℠

START PLANNING FOR THE TIME OF YOUR LIFE, TODAY.

Imagine...

For your free TIAA-CREF Supplemental Retirement Annuity Kit, send this coupon to: TIAA-CREF, Dept. TR32, 750, 730 Third Avenue, New York, NY 10017. Or call **1 800 842-2733, Ext. 8016.**

Name (Please print) _____

Address _____

City _____ *State* _____ *Zip Code* _____

Institution (Full name) _____

Title _____ *Daytime Phone* ( ) _____

TIAA-CREF Participant _____ *If yes, Social Security #* _____

☐ *Yes* ☐ *No* _____

LF

*Depending upon your institution's plan and the state you live in. CREF annuities are distributed by TIAA-CREF Individual & Institutional Services. For more complete information, including charges and expenses, call **1 800 842-2733, Ext 5509** for a prospectus. Read the prospectus carefully before you invest or send money.

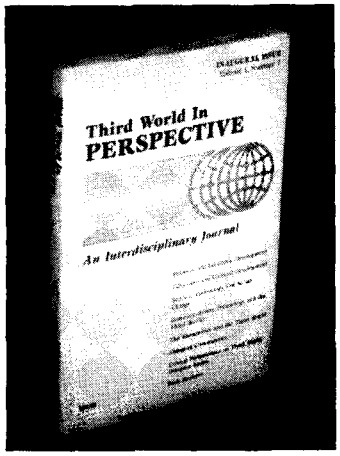
© 1992 Teachers Insurance and Annuity Association / College Retirement Equities Fund.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

We Invite You To Join
The Charter Subscribers...

Third World In Perspective

An Interdisciplinary and Intercultural Journal on Third World and Diaspora Issues



Published by the Third World Conference Foundation, Inc.

The Inaugural Issue is now available. For additional information and subscriptions contact:

Third World Conference Foundation
1507 East 53rd Street, Suite 305
Chicago, Illinois 60615
Phone (312) 241-6688
Fax (312) 241-7898

"PERHAPS THE BEST JOURNAL OF INTELLECTUAL HISTORY AROUND."–GEOFFREY HARTMAN

ANNALS OF SCHOLARSHIP

An International Quarterly in the Humanities and Social Sciences

ENGAGEMENT: FRENCH CULTURAL POLITICS IN THE THIRTIES.
Régine Robin & Maryse Souchard (guest editors), Timothy J. Reiss, Patricia Hilden, Michel Trebitsch, François Peraldi, Philippe Desan, Marie-Rose Logan, Denis Saint Jacques and André Turmel (Vol. VIII, 1)

DISCOVERING COLUMBUS.
Djelal Kadir (guest editor), Sylvia Wynter, Sharon Larisch, Alessandro Martinengo, Robert Shannon, Leonard Harris, Keith Cohen and Maria Vittoria Calvi (Vol. VIII, 2)

RETHINKING OBJECTIVITY.
Allan Megill (guest editor). ***Part I*** Barry Barnes, Lorraine Daston, George Levine, Johannes Fabian, Andy Pickering, Dagmar Barnouw and Mary E. Hawkesworth (Vol. VIII, 3 & 4). ***Part II*** Lorraine Code, Theodore Porter, Peter Miller, Kenneth Gergen, Barbara Herrnstein Smith, Evelyn Fox Keller. Review essays by Kenneth Cmiel, Steve Fuller, Peter T. Manicas, Peter Dear, Michael S. Roth and Thomas Bender (Vol. IX, 1 & 2).

New Subscribers get a 20% discount! So hurry!

One-year subscription (four issues): $32.00/individual, $60.00/institution. Add $8.00 for foreign postage. Mail check to: Wayne State University Press, Leonard N. Simons Bldg., 5959 Woodward Ave., Detroit MI 48202. Manuscripts and Proposals should be sent to: *ANNALS OF SCHOLARSHIP*, 1841 Broadway, New York NY 10023-7602

NERDS

interested in it."

Still, the entire debacle would seem to have soured Morris on the life of the gun for hire. Commercials aside, the projects now in his pipeline are all his own. His next movie will return him to documentary filmmaking; it dates back to the pre-*Thin Blue Line* days and takes off from footage he shot in Dallas of Dr. James Grigson, aka Dr. Death, a traveling Texas forensic psychiatrist renowned for sending convicted killers to the chair on the strength of his testimony that they will kill again. (*The Thin Blue Line* was actually no more than an extended digression from that project.) The new movie will leap from there to the stories of, among others, a lion tamer, the South African naked mole rat, and Zoar, a 19th-century utopian community in Ohio. *Dr. Death and Other Stories* is a movie that Morris has been trying to explain to journalists for several years; few of them, myself included, can quite grasp all the connections. "The movie will be a series of associated chapters," he says. "Each of these chapters will have one interview, then the rest will be visual material built around it."

But future Morris scholars still want to know: Will the man who almost single-handedly made the nonfiction film a commercially viable genre ever make a commercial fiction film? "Just give me a really, really big bullwhip and the right material," jokes Mark Lipson, producer of *The Thin Blue Line* and *Dr. Death*. "No, I think the time will come when Morris will make interesting commercial movies. After all, do you know how many people there are on a warm day in the valley who don't have an idea in their heads and who are directing motion pictures? So the notion that Errol's intellect is so—well, whatever it's supposed to be—that it makes him incapable of making it in Hollywood—I just don't buy it."

Judith Shulevitz is co-editor of Lingua Franca *and has written about film for* The New York Times, The Village Voice, Mirabella, *and other publications.*

ANNOUNCE YOUR BOOK IN THE PAGES OF LF

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FEATURE

The Bloom Factory

HAROLD BLOOM'S CRITICAL ASSEMBLY LINE: IS THIS ANY WAY TO SHAPE A CANON?

By Chris Goodrich

Harold Robbins, schlock novelist par excellence, and Harold Bloom, professor of humanities at Yale and of English at New York University and perhaps the preeminent American literary critic of our time, have more in common than you might imagine. They've got the same first name, of course, and both write as fast as most people read, but there's another similarity: Each has been responsible for a series of books in which the celebrated name on the cover carries a lot more weight than the material inside. History has thankfully forgotten "Harold Robbins Presents," a line of books that traded on Robbins's fame in an effort to hawk the work of unknown glitz-trash writers. But Bloom's magnum opus, a multiseries book project backed by the New York–based publisher Chelsea House, lives on. And in relatively good health, too, despite persistent rumors to the contrary and the fact that for the moment new titles are being produced in only one series.

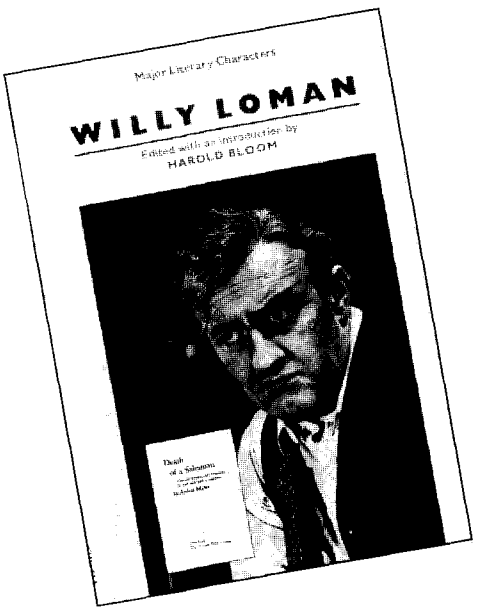
Today the Chelsea House–Bloom collaboration, which has racked up $35 million in sales since 1984, according to a top executive at Chelsea House's parent company, and which is ultimately intended to generate 1,000 volumes, seems to labor under only one slight handicap. A number of members of its intended audience—scholars—hate it. They call it, variously, "sleazy," "meaningless," "terrible," "cavalier," "quick and dirty," "an insult," "academic exploitation," "misrepresent[ing] what scholarship is," "a travesty of principle," and "an academic scam."

Whew.

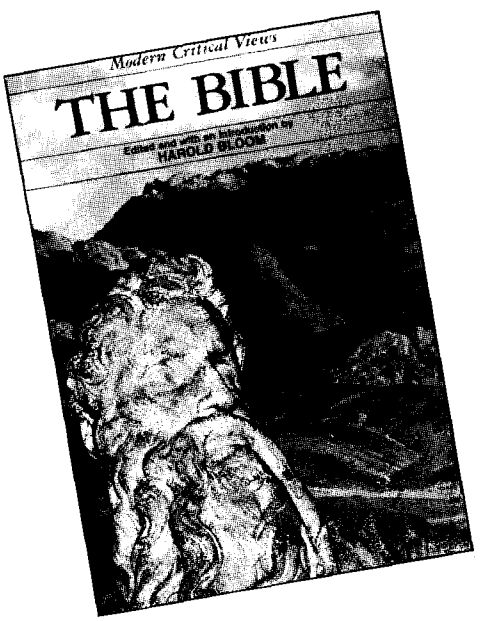
So why are these people so angry? There are a number of reasons, some of which transcend the usual professional rivalries, some of which do not. At bottom, though, are questions of principle—about the nature of scholarship, academic standards, professional

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Bloom Factory



Just about everyone who took note of the series acknowledged the Herculean nature of the task and agreed that only Bloom could do it.



courtesy, and, of course, power. The cut-and-paste repackaging of previously published articles can be lucrative, and virtually all the major textbook publishers have tried it at one time or another. But Bloom's Chelsea House series is unique both in its scope and in its reliance on the imprimatur of one big, controversial name. Bloom has done more than step on too many toes: With the Chelsea House series he has set himself up to be an overweening arbiter of literary worth. What people are really kvetching about, however, is not Bloom's ambition—it's impossible not to admire his hubris—but the way it is put into action. The Chelsea House series are first and foremost commercial enterprises, and they have proved at times a bit sloppy in the scholarly details. The real question is simple: Is this any way to shape what amounts to, like it or not, a critical canon?

IN JOHNSON'S FOOTSTEPS

Harold Bloom, who has called himself at various times a "Jewish Gnostic anarchist" and "the pariah of the profession," who acknowledges no followers, and who likes to say there is no method other than one's own self, might seem more suited to canon-busting than canon-making. He has crusaded long and mightily against received literary wisdom, beginning in the 1950s when he was a cheeky Yale graduate student and took on the New Criticism by rehabilitating the reputation of the Romantics. Rumpled and tragic-looking, Bloom has become a formidable force in American letters—in part because no other critic is remotely like him. His views on art and life are passionately argued, idiosyncratic, and erudite. Like his protégée Camille Paglia, he has never been shy about trashing French theory and Marxist and feminist scholarship, which he dismisses as The School of Resentment. From *The Anxiety of Influence* (1973), in which he argued that poets achieve their own vision by waging Oedipal war with their predecessors, to *The Book of J* (1990), in which he contends that portions of the Bible were written by a woman, Bloom has shown an independence of mind that has chagrined literary critics of just about every school. He has also alienated many of his fellow faculty members; in 1974 Bloom "divorced" Yale's English department—the marital metaphor is his—and now constitutes the university's one-man Department of Humanities.

You wouldn't think that a 1985 recipient of the MacArthur "genius" award would need to continue proving himself to the world, but Bloom has always been a man on a mission. Although he routinely denies having or desiring power or renown—"I'm a tired old voice in the wilderness," he said in a recent phone interview—it is clearly important to him to reach an ever-expanding readership. His last book, *The American Religion,* earned him a hefty advance from Simon & Schuster and his next, a reflection on the canon wars, will be published by another major trade house, Harcourt Brace Jovanovich. And it is hard to imagine a more potentially influential group of book series than those published over the last decade by Chelsea House, an *oeuvre* that is far more extensive than most people suppose.

Chelsea House has published six multivolume series edited by Bloom. The "Chelsea House Library of Literary Criticism" (forty-two titles) is an oversize reference work that collates major criticism on British and American literature, from Beowulf to Zukovsky. Then there is "The Critical Cosmos" (ten volumes in print), in which criticism is organized by time period and nation. "The Art of the Critic" (eleven volumes, out of print), traces critical theory from Plato to the present. "Modern Critical Views" (138 titles in print), "Modern Critical Interpretations" (151 titles), and "Major Literary Characters" (twenty-five titles), collect criticism on, respectively, a single writer, work, or character. Bloom writes an introduction to most of the books in these series—

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

contributions that now total thousands of pages.

It is the last three series—"Views," "Interpretations," and "Characters"—that have received the most attention. When "Views" and "Interpretations" were introduced in the mid-1980s, *Newsweek* called Bloom's cottage industry "a publishing venture almost without precedent"; the *Philadelphia Inquirer* dubbed it "the most heroic ... undertaking in the history of Western literary endeavors." Just about everyone who took note of it acknowledged the Herculean nature of the task and the fact that Bloom was perhaps the only person capable of doing it. He can read astonishingly quickly (perhaps 500 pages an hour, Bloom says), with almost complete retention (he can recite *Paradise Lost* from memory, along with most of *The Faerie Queene,* Blake and the Hebrew Bible), and he is an accomplished insomniac, prone to staying awake into the wee hours reading reams of academic prose.

With the Chelsea House series, Bloom seems determined to outdo Samuel Johnson, whom he considers "the central Western literary critic"; he has resolved to create a modern, much more encompassing version of Johnson's *The Lives of the English Poets.* One thing that makes Johnson a good model for this particular undertaking is that his work was explicitly commercial. As Bloom notes in his introduction to Chelsea House's book on Sylvia Plath, Johnson "took on his *Lives of the English Poets* with the understanding that the choice of poets was to be that of the booksellers, whose object was to satisfy the taste of the time." The Johnson model allows Bloom to have it both ways—to build through Chelsea House an apparently inclusive, democratic, and more marketable canon while using his selection of essays and his introductions to belittle authors he considers unworthy. Bloom himself says his goals are much more modest, calling himself "a pale ephebe" of Johnson and adding that "the great doctor, if he were with us now, would have done a far better job [with the Chelsea House series] than I." That's one Bloomian contention with which his critics might agree.

'IT REFLECTS BADLY ON ALL SCHOLARS'

Criticisms of the Chelsea House–Bloom collaboration fall into three main categories:

Permissions: In the series' heyday, during 1986 and 1987, Bloom was editing three or four volumes out of Chelsea House's New Haven outpost (Bloom called it "the factory") every week. Since each book contained seven to twelve scholarly essays, that added up to the republication of 100 to 200 articles every month. But Chelsea House was not exactly fastidious about collecting copyright permissions. That was partly because at the time, most university presses granted permissions routinely. It was also due in part to the

MENTOR IN A MANUAL
Climbing the Academic Ladder to Tenure
A. Clay Schoenfeld and Robert Magnan

A new guide with valuable advice on:

- Acquiring a professional state of mind
- Teaching and research challenges
- The three dimensions of service; public, institutional and private
- Getting published
- Presenting your credentials for the ultimate decision

Plus a special appendix **"What Do I Do if I Don't Make Tenure?"** which may be as valuable to some as the manual.

If you or one of your colleagues is new to the tenure track, MENTOR IN A MANUAL can provide guidance, support and encouragement in an easy-to-read handbook. Order your copy today by filling out the form below.

"I'm impressed with the organization, the thoroughness, the clarity of the writing. An accurate, down-to-earth presentation of information that is available only piecemeal to new faculty members. An outstanding job"
Emeritus Professor Dayle Moen, Journalism, University of California-Fresno

MAGNA PUBLICATIONS, INC.
The "How-To" Publisher in Higher Education

MENTOR IN A MANUAL

Please send me _____ copies of Mentor in a Manual at $29.95 each plus $2.00 shipping and handling. Enclosed is my check or credit card information for _____. All orders must be prepaid — 100% money-back guarantee.

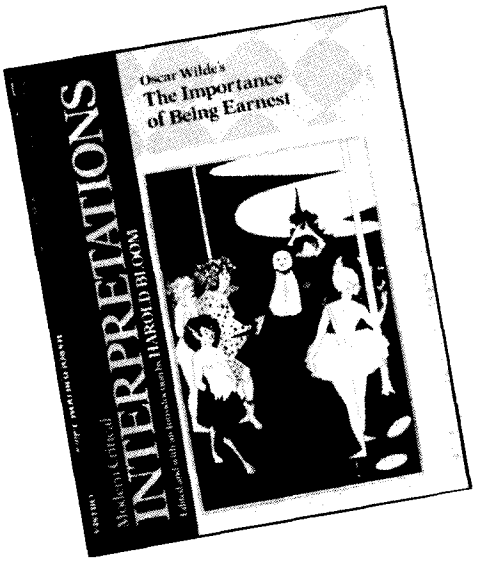
MAIL TO:
Magna Publications Inc.
2718 Dryden Drive
Madison, WI 53704-3086
800/433-0499
608/246-3580
FAX 608/249-0355

Name _____
Title/Dept _____
Institution _____
Address _____
City/St/Zip _____
Telephone _____

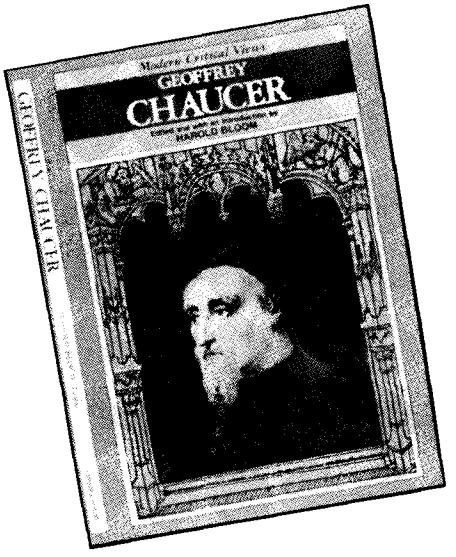
AMMLF

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Bloom Factory



Chelsea House reprinted essays—and sometimes re-edited them—without getting permission or paying fees.



inexperience of Chelsea House's New Haven office, which had been created especially for Bloom and staffed mainly by Yale graduate students. It was also partly a function of the enormous number of permissions involved. The result was that some essays were republished without permission—though few scholars cared, feeling, as Leslie Mitchner, executive editor at Rutgers University Press, puts it, that "Harold Bloom can do anything he wants to my work."

The problem got worse, however, when Chelsea House failed to pay many of its permission fees. "I don't think you could put your finger in the AAUP directory and find someone who *hasn't* had a problem" collecting permissions fees from Chelsea House, says Mitchner. That overstates the case, but not extravagantly. Calls to more than a dozen university presses that publish a lot of lit crit—including Columbia, Harvard, Yale, Indiana, California, Stanford, Minnesota, Virginia, Cambridge, and Cornell—revealed that at least a third had had such problems, though not recently. Arlene Sullivan, assistant to the director of Johns Hopkins University Press, is not atypical when she says that trying to collect from Chelsea House "was like pulling teeth."

Some of the blunders may have been the result of a simple economic miscalculation. According to the series' senior editor, S.T. Joshi, Chelsea House put out too many books too quickly and went into debt. In 1987, it had to lay off nearly a dozen employees working on its lit crit series. Other mistakes stemmed from loose management. As long as Chelsea House maintained offices in New York, outside of Philadelphia (the company's financial headquarters), and near Yale in New Haven (that office closed in 1988), university press rights directors who called one office were often referred to another; they, in turn, assumed they were being given the runaround. Even though in most cases the past-due debts were eventually paid, a number of university presses—Rutgers, North Carolina, and Oxford among them—have ceased or curtailed their dealings with Chelsea House because of the general "aggravation." That's the word used by Kathy Shaer, assistant to the director of permissions at North Carolina.

"There's no question that when we were doing books so quickly, we were in disarray," says Philip Cohen, owner of the Main Line Book Company, Chelsea House's parent company. "But there are no permissions outstanding that we're aware of that haven't been paid." Cohen attributes much of the wrangling over permissions to other scholars' jealousy of Bloom.

Editorial style: In this area Bloom and Chelsea House have created something of a cause célèbre—the case of Judith Fryer, a professor of English and American studies at the University of Massachusetts. In 1990, she discovered that parts of her book *The Faces of Eve* had been reprinted, in changed form and without her knowledge, in the "Characters" title *Hester Prynne*. "I never wrote such a section on Hester Prynne," she says; the editors at Chelsea House "actually wrote their own piece by cutting and pasting," and she holds Bloom, as the lead editor, responsible. If she had known that her fifteen-year-old essay was going to be anthologized, Fryer adds, she might have wanted to revise it herself. When she first saw how her work was reprinted, she says, "I thought Harold Bloom should be crucified," adding that she considers Bloom's Chelsea House project "a tremendous academic scam—really, stealing academics' work. Bloom was doing something really sleazy ... and it reflects badly on all scholars."

Fryer's experience with Chelsea House may have been unusual, but it certainly made waves. She contacted Oxford University Press, which published *The Faces of Eve,* and the manager of its permissions department, Allison Crane, replied that it had never granted reprint permission. Crane then wrote a letter to Chelsea House demanding that all copies of *Hester Prynne* be destroyed. Fryer also sent a letter to thirty-odd colleagues whose work had

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

been reprinted by Chelsea House, asking if they had had similar problems and repeating her belief that Bloom's various series were "the worst sort of academic scam, no other word for it."

The ten or so scholars who responded to Fryer's letter were sympathetic and generally critical of the series, but only one—Margaret Homans, a professor of English at Yale—had a similar grievance. Homans (who is, of course, a colleague of Bloom's) says she has nothing to say about her difficulty with Chelsea House but does acknowledge "annoyance" that the company sought permission to reprint an article of hers only when publication was already in progress. She says she reversed the article's conclusions when she revised it for her own book and would have denied reprint permission if asked in a timely fashion. Fryer, meanwhile, says she regrets not having sued Bloom: "Many people told me that I should, and I intended to but I was overworked."

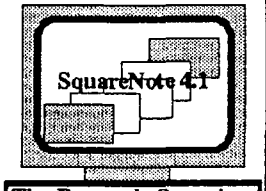
Editorial content: The irritation of some academics with Bloom's series can be summed up in the words of Barbara Perkins, managing editor of the *Journal of Narrative Technique* (which has also had permission-collection problems with Chelsea House): "Sometimes the essays seem not to have been 'selected' but merely to have happened to exist." Linda Wagner-Martin, a professor of English at the University of North Carolina at Chapel Hill, who has had at least four essays reprinted by Bloom, calls the Chelsea House series "terrible." She proceeds to list the volumes' shortcomings, calling them dated, not representative, lacking in gender analysis or an overall critical perspective, and "always [including] the predictable biggies like Cleanth Brooks." Susan Rosowski, a professor of English at the University of Nebraska at Lincoln, whose article on *My Antonia* was reprinted in the "Characters" series' volume *Antonia,* is of the same mind. The selection of essays, she says, "is extremely uneven—some are groundbreaking, some are extremely questionable works that have been severely criticized not for their point of view but for their lack of scholarship."

Though Rosowski acknowledges that the selection often evenhandedly represents various conflicting "isms," she nonetheless deems the series "quick and dirty," "academic exploitation at all levels," "a travesty of principle," and as "misrepresent[ing] what scholarship is."

As for Bloom's written contributions, well, the criticisms fly even thicker and faster. The introductions, says Wagner-Martin, are "an insult," "interchangeable," "meaningless—an undergraduate could write better than that." Above all, she says, they are "cavalier," for she doesn't believe Bloom can understand the authors or the works about which he only occasionally reads and writes as well as people who have devoted their professional lives to such study. "Harold Bloom hasn't written about Hemingway," says Wagner-

Researchers, Writers, Professors.

Keep Your Research Notes On *Electronic* Index Cards!



The Research Organizer

SquareNote™ Puts Electronic Index Cards On Your PC. Gives You:

♦Better organization and control of your valuable research notes. In seconds, select certain notes, sort them three different ways.

♦Print out all your notes, or selected group. Carry printout with you to classes, court, conferences, seminars, library, vacation, trips.

♦Instant access to any note, in seconds. Never lose a vital note.

Easy To Learn, Use.

The easiest PC software to learn and use. Runs on any IBM-compatible PC. It's proven, used by thousands of researchers, writers, professors, grad students, lawyers.

SquareNote allows you to collect all your research notes in one electronic card file. Better than traditional 3x5 card file, because much easier to cross-reference, accessible, secure, printable, sortable. Each "electronic card" holds 100 times more information than a 3x5 card.

"This program saved my neck when faced with teaching two new courses and only two months to prepare. SquareNote gathered all the research, organized it, and even printed out my lecture notes. A basic, essential tool for anyone doing research..."
---ECS, Ilion, NY.

"SquareNote... is one of those rare... innovations that actually simplifies my life instead of complicating it..."
---Professor, Cinncinnati, OH

"You designed a program that works *exactly* the way I think..."
---Researcher, Helsinki, Finland

Send No Money.

Special Offer to readers of *Lingua Franca*: Send No Money! Just call or write us, we'll send you a FREE TRIAL COPY of **SquareNote 4.1** to try at our risk for 30 days. Specify diskette size needed, and your telephone number. [Overseas orders welcome, but must pay in advance, have 60 day return option.]

Try it. Use it to organize your research notes, ideas, plan your books and papers. After 30 days of use, if you decide to keep it, send us just $99 [includes shipping, handling.] Or return it and you owe us nothing. **Call or write NOW!**

SQN Inc.

Tel. 1-800-428-2032
60 East Chestnut Street, #342
Chicago, IL 60611. **Tel. 312 266 2529.**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NEW BOOKS FROM
DUQUESNE

ISSUES IN ACADEMIC FREEDOM
George S. Worgul, Jr., ed.
Leading educators and theologians discuss various aspects of academic freedom, especially in the context of colleges and universities with religious affiliations. Contributions by Charles E. Curran, James P. Hanigan, Avery Dulles, John E. Murray, Jr., Raymond F. Collins, William J. Byron, Bishop Donald W. Wuerl, Richard P. McBrien.
192 pages. ISBN 0-8207-0237-4. $32.50 cloth.

THE BIRTH OF POPULAR CULTURE Ben Jonson, Maid Marian and Robin Hood
Tom Hayes
Explores the relationship between the profession of author and the discursive construction of "folk" or "popular" culture. Hayes concentrates on Jonson's unfinished play, *The Sad Shepherd: Or, a Tale of Robin Hood*, and deconstructs the concept of author as it appears in Jonson's texts.
232 pages. ISBN 0-8207-0241-2. $28.95 cloth.

THE HUMAN SCIENCE OF COMMUNICOLOGY A Phenomenology of Discourse in Foucault and Merleau-Ponty
Richard L. Lanigan
A study of human discourse in all of its forms, ranging from human gesture and speech to art and television. Lanigan also offers an encyclopedic dictionary on the theory and method of the human sciences in general and the discipline of communicology in particular.
240 pages. ISBN 0-8207-0242-0. $34.95 cloth.

Duquesne University Press
c/o CUP Services, Box 6525
Ithaca, NY 14851
(800) 666-2211 (orders)

The Bloom Factory

Martin, "so why should he be doing these Hemingway books?" Rosowski goes so far as to warn her students away from the series, though she adds that at least they teach that "you can't trust everything on the university library shelves."

And that, to Rosowski, may be the ultimate problem—that through their sheer mass and because of Bloom's name on the cover, the various Chelsea House series take up too much space on university library shelves. As she put it in a letter to Nebraska's collections department, "For every Bloom-edited volume that a library orders, another book goes unordered; the Bloom volumes contribute nothing to knowledge (they print articles readily available elsewhere)." The parenthetical clause isn't strictly accurate, since a few of the Chelsea House titles contain commissioned articles or extracts from journals of limited distribution, but the point is well taken: The only original work in these books, typically, is Bloom's introduction, which may be no more than three pages long. And frequently the introduction isn't even original, for Bloom sometimes uses the identical introduction in "Interpretations" titles dealing with authors already covered in "Views."

"Harold Bloom hasn't written about Hemingway," says one English professor, "so why should he be doing Hemingway books?"

Are there scholars who like the Chelsea House series? Sure. Homans says the Bloom-edited book on Virginia Woolf is "pretty good"; feminist literary critic Susan Gubar of Indiana University (who says in Bloom's defense that her work is frequently reprinted in various anthologies without her permission) thinks some of the Bloom-edited books are quite good; she mentions the Elizabeth Bishop and H.D. volumes. And reviews in library-oriented publications have often been positive, "Characters" in particular being cited as an unusual, worthy series. Although the idea for this series, incidentally, came from the owner of Chelsea House, not Bloom himself, Bloom says he "immediately saw the possibilities"—that the series would allow him to do battle with French-influenced literary schools that contend that characters, like authors, don't really matter. For a similar reason Bloom is also considering developing a series of literary biographies called "The Lives of the Authors," which will refute the claims of post-structuralists who dismiss the life and enshrine the text.

Bloom is disinclined to speak in detail about the various criticisms of Chelsea House and, when asked about them, quickly reverts to the abstract. But he defends his Chelsea House publishing venture as a whole by saying it has to be put in perspective: "It's an adjunct [to scholarship]; it tries to be a resource but it can't be more than that .... I was trying to meet the needs of my day." He'll also concede the financial, if not editorial, error of producing so many books in so short a period of time.

FROM THE CHELSEA HOTEL TO PHILADEPHIA'S MAIN LINE

No one would have predicted, when Chelsea House came into being in the mid-sixties, that its identity would be so closely linked with an academic of Harold Bloom's stature. For founder Harold Steinberg, a onetime press agent for *Commentary* magazine, book publishing began as a lark, with the publication of "alternative" books such as *The Psychiatric Coloring Book* and *Fidel Castro's First Reader* under the imprints Fly By Night Press and Press on Press. Chelsea House replaced those imprints in 1966 and continued to publish similar titles, as well as

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

books consisting of reference material in the public domain, which was therefore available at no cost. The first such volume (actually published, in 1965, under yet another Steinberg imprint) was a collection of U.S. presidents' inaugural addresses. It seems quite an ordinary book except for the fact that the publisher, in what proved to be a stroke of genius, persuaded Arthur Schlesinger Jr. to write an introduction.

Steinberg was onto something big—repackaging public domain works under the auspices of a well-known scholar and selling them to libraries.

Steinberg and his various partners over the years realized they were onto something very big—the fact that public domain works could readily be sold to library reference departments if repackaged under the auspices of a well-known scholar, whose contributions were frequently minimal. Steinberg liked publishing books with big sales and high profiles, though, so he continued to produce public domain works for the bookstore market as well. In the early 1970s Chelsea House—named after Manhattan's Chelsea Hotel, where Steinberg lived and worked and could depend on the operator to answer the phone with a secretarial-sounding "Chelsea"—printed the complete, 22,000-page transcript of the Chicago Seven trial and the 600 pages of oral arguments in the Watergate tape case, *U.S.* v. *Nixon*. Chelsea House is still probably best known in the publishing industry for its 1968 reprinting of the 1897 Sears, Roebuck catalog, a huge seller considered a classic exploitation of an author-free and therefore royalty-free title.

Although Steinberg had a gift for generating publicity, he was not a great businessman. Chelsea House declared bankruptcy in 1970 and in the early 1980s was on the verge of insolvency once more. (The company's colorful and checkered history may account for the fact that it remains the object of many rumors, ranging from the barely plausible—that Bloom's series was created as a tax write-off—to the outlandish—that the company is a front for laundering drug money.) Steinberg, feeling the pinch in 1983, sold the company to Main Line, a distributor to libraries which is owned by Philip and Marcia Cohen and is now based in Broomall, Pennsylvania. From a business point of view it seemed an ideal marriage: Chelsea House produced reference works intended for library and school use, while Main Line knew how to tap into the library market and prided itself on salesmanship. So well matched was Main Line's pipeline to Chelsea House's product that "it was sort of like Sony buying Columbia," says Kevin Pask, who worked on and off for the Chelsea House lit crit project in the mid-1980s.

Main Line immediately set out to make better use of Chelsea House's academic connections. On the first inside page of its current catalog, for example, it lists—in a column that looks very much like the roster of a corporate board of directors but is slugged "Consulting editors and authors"—more than a dozen academics (among them Bloom; Schlesinger; MIT economist Paul Samuelson; Harvard's Director of Teacher Education Vito Perrone; University of Texas historian William H. Goetzmann; Rodolfo Cardona, professor emeritus of Spanish literature at Boston University; and Barry Jacobs, professor of psychology at Princeton), plus a few high-profile citizens (Coretta Scott King, C. Everett Koop, Senator Daniel Patrick Moynihan). The books peddled in the cata-

Textured Lives

Women, Art, and Representation in Modern Mexico

Claudia Schaefer

Explores the cultural practices of Mexican women via individuals who represent crucial phases in their country's history: Frida Kahlo and postrevolutionary nationalism, Rosario Castellanos and the promises of institutionalized revolution, Elena Poniatowska and the legacy of 1968, and Angeles Mastretta and the "golden age" of the oil boom.

Combining literary theory, cultural analysis, gender study, and theories of artistic representation, *Textured Lives* embraces painting, literary journalism, epistolary novels, and autobiographical narrative to question the traditional forms of these genres. $29.95

Crossing Cultures

Essays in the Displacement of Western Civilization

Daniel Segal, ed.

Contributors:
James Boon / Mary B. Campbell
Harry Liebersohn / Peter Linebaugh
David Prochaska / Marcus Rediker
Derek Sayer / Daniel Segal
Pauline Turner Strong

Through re-examination of colonial and post-colonial encounters, these essays make a strategic intervention into the current debate over the study of "Western Civilization."

"A most significant contribution to academic literature. It goes beyond the nagging doubts of the past decade to establish new scholarship." —Michael Geyer. $39.95

The University of Arizona Press

1230 N. Park Ave., Tucson AZ 85719

Visa/MC, call 1-800-426-3797

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

log are almost all in series, among the newest being "North American Indians of Achievement," "The Asian-American Library," "The Encyclopedia of Danger," and "The Physically Challenged: Disabled Men and Women of Achievement" (promoted, of course, with a photograph of Cambridge physicist Stephen Hawking). Schlesinger is listed as "senior editorial consultant" for "Know Your Government" (fifty-seven titles), "World Leaders—Past & Present" (142 titles), and "History of U.S. Political Parties" (four volumes), while Moynihan is "senior consulting editor" for "The Peoples of North America" (forty-five titles) and Samuelson is "senior editorial consultant" to "The Basic Investor's Library" (fourteen titles). And, of course, there's Harold Bloom, "general editor" of Chelsea House's entire lit crit project, which now accounts for about half of the company's sales.

Bloom got involved with Chelsea House in the early 1980s, when he first met Philip Cohen. "For a long time I wanted to bring myself around the whole compass of world literature," says Bloom. His main hope was to write "brief and pungent introductions" to an author's work that went beyond the more technical aspects of literary criticism. Bloom realized, however, that his chances of convincing the typical commercial house to take on such a project were close to nil, because "the sheer magnitude was so appalling." Cohen, by contrast, was excited by the project, for obvious reasons: It would elevate Main Line's profile in the book business and give new legitimacy to a publishing house on the ropes.

Bloom's interest in doing the series wasn't strictly academic. He has been accused of using the Chelsea House series to get rich, and he may well have, but few would begrudge him the money once they learn why Bloom needs it. According to an article published in *GQ* magazine in 1990, the medical expenses for Bloom's elder son, who apparently suffers from a chronic disorder that has kept him in hospitals for most of his adult life, run a staggering $20,000 a month. Former students of Bloom, who decline to be named, have confirmed that Bloom's son is ill, but do not know the cost of treating him. Bloom refuses to say anything more about the subject other than to call *GQ*—whose article also repeated a number of juicy rumors about Bloom—"disgusting" and to bring this reporter's telephone interview with him to an abrupt close with another quote from his favorite writer. It was Samuel Johnson, notes Bloom, who said, "No man but a blockhead ever wrote except for money."

> *The $64,000 question, of course, is whether these highbrow Cliffs Notes will have any real impact on the literary canon.*

Bloom, in any case, has earned his keep, for he has put an enormous amount of time into the Chelsea House project—though far more in writing, it seems, than in editing. Joshi, a former student in Princeton's graduate philosophy program who has published books on supernatural and horror fiction, says Bloom's involvement with "Views" and "Interpretations" "wasn't very significant." What Bloom did provide, says Joshi, was "the framework, the list of authors," with Chelsea House staffers and part-timers doing just about everything else, until Bloom approved or amended a proposed table of contents. On "Characters," currently the only active series, Joshi does the legwork, selecting perhaps 10 percent of the critical material available on a given literary character. Bloom then cuts Joshi's selection by perhaps two-thirds.

It seems unexceptionable, this method of putting an essay collection together. But it's hard to squelch certain nagging doubts, quibbles that the next generation of anthologizers will probably have to take up. How, one wonders, do Bloom's notorious likes and dislikes fit into the picture? The Romantics, of course, are well served. But what about writers Bloom disdains? He is quite willing to include books about them in his series, but apparently with the intent of writing them out of the literary canon rather than in. In *Sylvia Plath*, for example, Bloom's commentary is close to savage. Bloom reports that his rereading of Plath's most famous poems is "negative" and suggests that some of her work belongs in *The Stuffed Owl*, the classic anthology of rotten poetry. "Hysterical intensity," he opines, "whatever its momentary erotic appeal, is not an affect that endures in verse." Can a critic with such a sneering opinion about a writer pull together "a representative selection of the best literary criticism" of her work? Perhaps—but it's illuminating to note that the first essay in *Sylvia Plath* is Irving Howe's "The Plath Celebration: A Partial Dissent," and another is Hugh Kenner's "Sincerity Kills."

Bloom is only slightly kinder to other writers he dislikes, frequently claiming, rather disingenuously, that he is "not yet competent to judge" their work. Although he has said in the past that *The Color Purple* "has no aesthetic value," in his introduction to *Alice Walker* he twists the knife more subtly: "The success of *The Color Purple* is deserved; Walker's sensibility is very close to the Spirit of the Age." And although Doris Lessing and Richard Wright each merit at least one book in Bloom's series, in his introductions he expresses "grave doubts" about their literary worth. As for Swinburne, forget it; because of Bloom's antipathy to the English poet and critic, there's no book scheduled, or even under serious consideration.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A BLOOM IN EVERY CANON

The $64,000 dollar question, of course, is whether Bloom's critical series will have any effect on the larger literary canon. At first, the idea is hard to credit: many professors have never seen the series, its scope has contracted over the years, and Bloom himself may be losing interest, having achieved an even broader audience—and influence—with *The Book of J* and *The American Religion*. And for all the initial hoopla, there aren't so many copies of individual titles in circulation. *Alice Walker* is well on its way to becoming the entire project's best-seller, with about 5,000 copies in print.

On the other hand, the books are widely available in libraries. The New York City Public Library carries more than 300 titles. Bloom's name appears more than 300 times in the on-line holdings list of the Westchester County library system, and the vast majority of references are to Chelsea House titles. And in college libraries, the series' core market, the books are not only available but used. The University of Nebraska's Rosowski says she saw "immediate and widespread" use of these highbrow Cliffs Notes when they first appeared, even among graduate students. "At least the graduate students I have are really trusting about what they see in print," she explains, "and they know Harold Bloom." What was once "dismissed as a joke," she says, must now be taken seriously.

For its part, Chelsea House contends the best is yet to come. Ken Butkus, Main Line's director of marketing and international sales, says the company is now targeting new markets, with some surprising results. The series weren't designed to go into high schools but Butkus says sales are strong there; Joshi suggests teachers may be using the books "as a crib." Nor were they intended for bookstores, but you'll occasionally find titles at Barnes & Noble and Walden shops. The "Character" series seems to be a hit in Japan, where Butkus reports standing orders of 500 to 1,000 copies for future titles. Chelsea House titles have also sold well in one usual market—prison libraries. If you've ever been mugged by someone mumbling about metalepsis, misreading, and wilful revisionism, you'll know your tax dollars are hard at work.

Is there an end in sight for the Chelsea House lit crit project? Perhaps not. Although Butkus says the much-reduced second series of "Views" will continue on hiatus at least through the end of this year, Joshi says he and Bloom are "cooking up some ideas" for new books, perhaps even new series. Bloom himself notes that some sixty to seventy further titles in "Views" and "Interpretations" are already edited. And Philip Cohen was quoted in the *Philadelphia Inquirer* a few years back saying that Bloom had told him "three different gypsies had assured [Bloom] that he will live to the age of 89." Since Bloom was 57 at time and is now 62, he still has 27 years to fulfill his editing dream—which is much grander than what we've seen so far. Cohen told the *Inquirer* that Bloom "promised me, threatened me, whatever you want to call it, that by the time we're done, we will have 5,000 titles that are of great importance in print." Bloom says the 5,000 figure isn't his, and it does seem a little unlikely, considering that to date Bloom has edited perhaps a tenth of that number. But impossible? Don't bet against it. When Bloom puts his mind to something, look out—he may look like a slightly bedraggled Zero Mostel, but his aspirations are straight out of Harold Robbins. And in a way, that's kind of fitting, for Bloomian legend has it that he has, at various times, claimed to *be* Harold Robbins. Bloom denies ever having spread this rumor about himself. But think about it—have you ever actually seen the two Harolds at the same party at the same time? LF

Chris Goodrich is a contributing editor at Publishers Weekly *and the author of* Anarchy and Elegance: Confessions of a Journalist at Yale Law School. *His last article for* Lingua Franca *was "Crossover Dreams" in the August 1991 issue.*

LIBIDO

Intelligent Erotica
For People Who Read

Quarterly/$26

Canada - $36; Europe - $46; Asia, Australia and South America - $56

"A journal for highbrows who still have animal urges." - Chicago Tribune
"Our favorite source of contemporary erotica...it's a turn-on for both men and women, or at least English majors of both sexes." - Playboy

LIBIDO, Dept. LF
P. O. Box 146721, Chicago, IL 60614

YOUR CONFERENCE, YOUR BOOK, YOUR JOURNAL, CAN BE IN THIS SPACE. CALL US FOR RATES AND DEADLINES.
(914) 698-9427

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

AMERICAN GLADIATORS

BY ADAM BEGLEY

DINESH D'SOUZA AND STANLEY FISH WRESTLE WITH THE CONTRADICTIONS

At the podium Dinesh D'Souza looks disarmingly genuine—too young for subterfuge, and too friendly. He woos the crowd openly with an ingratiating joke: "When I got to Centre College earlier today I asked one of the students whether the college has a reputation for being very activist, and I was told that, no—Centre is known for being a hotbed of rest." He is rewarded with a big laugh.

Stanley Fish, looking very fierce and not at all genuine, gets his turn some twenty minutes later. As soon as he begins to talk, his hands pop up in front of the microphone, his fingers fluttering as though they serve to agitate his words. "A few weeks ago," he says, "Dinesh D'Souza and I were at the University of Alabama, and lo and behold! He opened up by talking about the campus, which he thought would be activist but turned out—according to what some student told him—to be a hotbed of rest." The crowd's reaction is confused, a mix of scattered laughter and boos.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ILLUSTRATION BY ROB WESTERBERG

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Welcome to Centre, a plush, leafy, liberal arts college in Danville, Kentucky, with 880 students and a fabulous endowment. It's a mild, drizzly March evening, and this is the last of five carefully choreographed clashes between 31-year-old D'Souza, author of the best-selling *Illiberal Education: The Politics of Race and Sex on Campus,* and 54-year-old Fish, outgoing chairman of the Duke English department, professor of law, and freelance provocateur.

The topic of their debate? I asked that question over dinner at the Centre dining hall, a few hours before show time. Fish said there was none—this was just another p.c./multiculti rumble. One of the students who had raised the money to pay the speakers, however, cleared his throat and apologetically revealed that there was indeed a fixed topic: "We borrowed the subtitle of your book," he said to D'Souza. The young author didn't seem to mind—the paperback edition of *Illiberal Education* was due out later that month.

Fish and D'Souza have come to Centre thanks in part to the ingenuity of Tony Colao, the Manhattan-based speaker's-bureau agent who started booking D'Souza's lecture dates last spring (and who also handles such p.c.-dispute notables as postfeminist Christina Hoff Sommers and Teachers for a Democratic Culture founder Gerald Graff). Colao says he quickly discovered that many colleges wanted "a balanced presentation" of the year's hottest issue. He consulted with D'Souza, who recommended Fish as a tenacious debater and the perfect counterpoint. The agent now has both D'Souza and Fish "on exclusive," as he puts it, though he explains that "there are still some things that Dr. Fish feels he has to do for academic reasons, so I don't get in the way for anything like that"; he handles only the professor's "commercial dates." As a team, Colao's clients Fish and D'Souza are much sought-after, and since September they have matched wits at the University of South Florida, Northern Illinois University, Penn State at Erie, and the University of Alabama. But now Fish has called it quits. "He wants to make sure," says Colao, "that when he debates Dinesh it isn't stale."

Stale? Heck no! These debates have been called the academic equivalent of professional wrestling. Actually, there are some important differences. Most wrestlers are on salary and are paid precisely to fling and be flung around the ring. The more successful among them earn much more money than even the notoriously well-compensated Stanley Fish, who is paid a six-figure salary to teach at Duke. D'Souza draws a modest stipend from the American Enterprise Institute, a conservative Washington think tank, as well as grants of up to $70,000 from the Olin Foundation. But he's been working the lecture circuit as though he were running for office: more than sixty appearances in the past nine months, most of them on college campuses.

To stimulate the performances of their salaried gladiators, World Champion Wrestling announced in January that the two most exciting contestants of the evening on any of their pay-per-view televised programs will split a cash prize of $5,000. In this respect Fish and D'Souza have a cushier deal: thrills or no thrills, they charge $10,000, slip $3,000 to their agent, and divvy up the remainder.

Another difference between this event and its more physical counterpart: the Young America's Foundation, which contributed $1,000 to the final Fish-D'Souza battle royal, has never underwritten any portion of a professional wrestling match. (The enterprising students who tapped the foundation managed to pry $5,000 from the Centre administration; the remaining $4,000 came from the kitty of a college-funded student program called Encounter.)

The Young America's Foundation support was offered on the condition that its promotional literature be made available at the event. When I arrived at the magnificent Norton Center for the Arts (an 85,000-square-foot convention hall–style complex that by its sheer size must help keep Centre's campus issues in perspective), I found scattered on the lobby benches many copies of an elegant blue brochure. Reading it, I discovered that the Young America's Foundation funds speakers like Oliver North and Phyllis Schafly as well as D'Souza (there was no mention of Stanley Fish, though it stands to reason that he received half of the YAF contribution). I learned that the Young America's Foundation is also "a resource for advice and support for students who face an ideological struggle against what *U.S. News and World Report* has estimated are 10,000 Marxist professors." I even read the closing quote: a handsome blessing of the foundation's activities by Dan Quayle.

One last point of comparison with professional wrestling: when Hulk Hogan tangles with André the Giant there can be only one winner. Not so when Fish and D'Souza butt heads: After the debate I ask John Ward, dean of the college, who won. He answers without skipping a beat, "We did. Centre won because they [Fish and D'Souza] were sharp and prickly tonight."

Centre students attending the debate receive what is called "convocation credit"—12 such attendances add up to an A that gets factored into their overall grade—so they are winners, too. And nearly all of the 500 or so students and faculty who turned up for the occasion seemed especially happy when things got ugly between the two men on stage.

A day later, however, some of the Centre faculty express reservations.

As a team, Fish and D'Souza are much sought-after. For a single evening's performance, they are paid $10,000, which they divvy up after they have slipped a fee to their agent.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

D'Souza played the part of the easygoing, reasonable guy, a moderate who discovered political correctness almost by accident. Fish came dangerously close to insulting the audience—not a widely recommended rhetorical strategy, as he acknowledged.

"D'Souza presented selective anecdotes," said philosophy professor Brian Cooney, "and Fish engaged in selective refutation." Cooney's point is valid, but perhaps he failed to appreciate that the entertainment lay in the clash, not of argument but of personality.

D'Souza played the part of the easygoing, reasonable guy, a moderate who discovered almost by accident all about political correctness and the perils of multiculturalism and felt obliged to bring the bad news to the as yet blessedly immune Centre campus. He made it clear that he stands for principle and asked that the academy adopt "a fair set of rules" to adjudicate between competing claims in an increasingly heterogeneous campus environment. Occasionally he got angry and did some flat-out bashing of misguided activists—a species he classified as "the Al Sharptons of academe."

Fish seemed angry throughout and bashed bigots-in-disguise. A single sentence from his prepared remarks—to which he gave the title, "Speaking in Code, or How to Turn Bigotry and Ignorance into Moral Principles"—offers a fair sample of the substance and tone: "All of the atrocities cited by our modern defenders of objective scholarship are ... inventions of ignorance, and once invented they are packaged and peddled to eager audiences whose members are even more ignorant than they are." In other words, besides attacking D'Souza, the National Association of Scholars, and sundry representatives of the "ideological right," Fish came dangerously close to insulting the audience—not, as he then proceeded to acknowledge, a widely recommended rhetorical strategy. Of the endless puns on his name, perhaps the most telling is a student newspaper headline from years ago: "Fish Baits Audience."

Fish read his prepared remarks, while D'Souza spoke without notes of any kind, a distinction that seemed to reaffirm the latter's easy connection with the audience. Fish, furthermore, assumed a haughty and distant manner. During the extended question-and-answer period, one young man said he was disappointed that Fish had attacked his opponent's "statements but not his arguments"—a sally greeted with hearty applause. Encouraged, some students stood up to express an open hostility towards Fish; others sought to provoke D'Souza. This was the liveliest part of the evening: two quick-witted and gutsy speakers matched with a feisty audience.

Who really won? The older man can spin logic with dizzying ease; while he's talking it seems apparent that anyone equipped with such a formidable and supple intelligence must be right. But then D'Souza turns on his comfortable, clumsy charm and proves more artfully persuasive. He is understood; his words hit home. I talked with a student who summed it up in wrestling lingo: "Fish won on points, but D'Souza had the sympathy of the crowd."

At 8:30 the next morning they were at it again—Fish and D'Souza locked in fierce competition. They'd changed out of their blue blazers and I was their only audience. Though it was cold out there on the tennis courts, they didn't seem to notice. They were cheerful and sporting, calling congratulations after well-placed shots. D'Souza has a strong serve. He moves without grace, but confidently. Fish's serve begins with an odd, jerking windup. He doesn't run, he darts, chasing every ball with dogged persistence. They played two sets, ignoring the intermittent drizzle.

The younger man won on points, but Fish had the sympathy of the crowd.

Adam Begley is a freelance writer and book critic. His profile of Stanley Fish appeared in The New York Times Magazine *in May.*

ARE YOU PLANNING A CONFERENCE IN 1993?

Put out a CALL FOR PAPERS in the next issue of Lf.

For rates and deadlines, phone (914) 698-9427.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ESSAY

Journal of a Plague Year

SPEAKING CIVILLY ABOUT AIDS IN A POLITICALLY CHARGED CLASSROOM

BY DAVID L. KIRP

There is one moment, six weeks or so into an undergraduate course on AIDS and public policy that I am teaching at Berkeley this spring, when all life seems suddenly to rush out of the classroom like air from a pressurized cabin. I think for a second that what Jennifer has said and how I have responded have blown a hole through the wall, so open to instant condemnation are our words.

But no one walks out. No one shouts "Homophobe!" at Jennifer or "Racist!" at me. Instead, the moment passes and the class moves on, fueled by a discussion as frank and free from polemics or posturing as I—we—can make it. We are talking about AIDS, revisiting all the contentious questions it poses: Should we have closed the bathhouses or not? Should we distribute clean needles to drug users? Should we require HIV testing for marriage licenses? Should we quarantine?

The text that has brought the class to this near-collision is a tendentious essay written early on in the AIDS epidemic. In it, philosopher Richard Mohr argues that gay men have been tempted into promiscuity because society has cast them in the role of outlaws (and not the other way around, as conservatives like to claim). For that reason, when gays succumb to AIDS, they are especially entitled to care at society's expense.

It is not the idea of state-provided healthcare that troubles Jennifer. At no time during the term does any student voice the reactionary homily that people with AIDS deserve to die. Rather, Jennifer, who is herself black, takes exception to the idea that gays—like Japanese-Americans incarcerated during World War II or like African-Americans—are particularly deserving of society's help because of the way America has treated them.

"If you stopped discriminating against gay men, they'd still be promiscuous," she contends. "That's just the way they are."

Lectures are so much easier to pull off than structured conversations because they are so much more under the professor's control. When you guide a discussion into the roiling waters of ideology, strong feelings are bound to surface.

Feelings evoke counterfeelings, but a class of fifty-six is not an encounter group. I can see several visibly angry classmates readying bitter comments which are, I suspect, designed to flay Jennifer. But that plainly won't do. For weeks, we have been able to carry on this conversation with a remarkable lack of recrimination. We have somehow made this classroom—a

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

straitjacket of rigid chairs in rigid rows bolted to the floor—into a kind of sanctuary from the conversation-stopping *ad hominem* barbs of the p.c. debate. Intellectual warfare may be in full tilt in the speaker's corner that is nearby Sproul Plaza, but in here it is crucial to maintain civility if we are not to sacrifice openness. This is my responsibility, I think, as I pitch myself into the void.

"Suppose someone told you, Jennifer, that even if society stopped discriminating against blacks, they'd still be in the same boat because they're lazier and less intelligent than whites. What would you say?"

Thoughts of professors exiled from polite academic society for the infelicitous use of racist examples make me queasy, but I push them aside. After all, I'm just posing a hypothetical, the teacher's stock-in-trade. Jennifer, luckily, takes the question in that spirit.

"But that's just not true about blacks," she replies.

"How do you know that what you were saying about gays is true?" I ask. "What kind of argument are you making?"

Teachers live for moments like this, when realization glows like a cartoon light bulb over a student's head. "I guess I really don't know," she says. "Gays have always been treated differently than other people, so I just assumed ..."

Then Marcie points the conversation in another direction. "My mother died from AIDS," she declares, and once again the classroom drains of air. "Does [Mohr] mean because she wasn't gay she's not entitled to care? Where does that leave me?"

From policy analysis to the intensely personal and back again, for Marcie keeps going: "I suppose people make arguments on behalf of gays or blacks or whomever because when it comes to government, that's how things get done." I hear echoes of an earlier classroom discussion on interest-group politics. "But things would be much better if people could care about one another because that was the right thing to do." Then, just as if the script reads "end of class," the Campanile's bells announce the hour of eleven.

Earlier in the term, we had read Albert Camus's *The Plague*. The book is often treated as a simple allegory for twentieth-century European history, with the plague standing in for nazism. But for us it made sense to take it at its most literal level, in which the mass death of the rats in the Algerian city of Oran augurs a plague in a place whose very ordinariness Camus insists upon. It's a story about how something gruesome can begin to feel like something normal, how the demonic is domesticated.

The main characters in *The Plague* reveal both the breadth and the essential Europeanness of the book. Here is the Man of Science, there the Man of Faith wrestling with the meanings of God in the midst of Catastrophe. There too are the Opportunist, for whom the plague offers a chance to start with a clean slate, and the Romantic, who wrestles with conflicting loyalties to lover and community.

I ask the students to imagine themselves into the head of each of these characters; in assuming their roles, they discover new depths and contradictions. Scott, a doctor-to-be enrolled in his first social science course, points out that Dr. Rieux, the narrator and hero, is inclined to that brand of public-health fascism that borders on rights-trampling extremes in the face of disease—but is also a man ready to relax his own rules to minister to a dying friend. Amy wonders where all the Algerians of Oran have gone to. Indeed, Camus has made them invisible, choosing to treat the Europeans as the only people with moral dilemmas.

WE HAVE SOMEHOW MADE THIS CLASSROOM INTO A KIND OF SANCTUARY FROM THE CONVERSATION-STOPPING, AD HOMINEM BARBS OF THE P.C. DEBATE.

At the beginning of the twentieth century, sociologist Lester Ward is said to have taught a course at Brown entitled "A Survey of All Knowledge." Compared with Ward's, this course is small potatoes, but its aspirations are nonetheless wildly immodest.

Course material comes from everywhere: not just *The Plague* but historians' accounts of nineteenth-century cholera epidemics, judicial opinions in discrimination cases, even newspaper clippings about Arthur Ashe's ordeal. I want to construct a semester-long discussion that draws on readings and policymakers and fellow students. I want students to try out the assumptions of epidemiology, literature, history, political science, and law. I want them to meet people who could stand in for characters in Camus's novel and others whose complexities and contradictions point up the book's limitations. I want to take advantage of the startling ethnic and political diversity of Berkeley.

After all, this is a single room in which students from the barrios and the ghettos sit next to well-to-do suburbanites; ACT UP activists contend for airtime with activist Christians; premeds struggle to comprehend the disillusioned attitudes of practicing doctors; thirtysomething women with children and jobs are forced to hear out a younger student who tries to make conversational capital out of her acquaintance with a couple of Real Gays; and whiz kids from Berkeley High and Beverly Hills listen to the handful of stu-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Journal

dents for whom mastery of English poses the biggest challenge.

Dayenu, as the Hebrew hymn goes—all this peering through other people's lenses would have been enough. But I hope for still more. I know my students want to unravel conundrums in the real world of AIDS policy.

AFTER ALL, THIS IS A SINGLE ROOM IN WHICH STUDENTS FROM THE BARRIOS SIT NEXT TO WELL-TO-DO SUBURBANITES AND ACT UP ACTIVISTS CONTEND FOR AIRTIME WITH ACTIVIST CHRISTIANS.

One thing this entails is taking on that canonical text on AIDS in America, Randy Shilts's *And the Band Played On.* Shilts writes about AIDS policy-making in Manichaean terms, as a war that pitted the Forces of Darkness in the Reagan White House against the Forces of Light shining out from obscure corners of the federal bureaucracy, where scientists toiled on, desperately short of funds and official recognition for their work.

I decide to try to see this story in less black-and-white terms, choosing as a vehicle for this exercise then-Assistant Secretary of Health Edward Brandt. As Shilts tells it, when in 1983 Brandt informed a congressional committee that the Centers for Disease Control needed *less* money for AIDS research than they'd received the year before, his testimony, shall we say, strained the truth. "Rather than admit to past deficiencies, the administration would make its health officials lie about AIDS resources," Shilts concludes. Indeed, it did look bad; Brandt was even among those who had been pleading privately for more funds. Then, fifteen days later, as Congress prepared to vote on an AIDS budget, Brandt did a rhetorical about-face and got the White House off the hook. Without actually asking for more money, he made the now-notorious pronouncement that "AIDS is the administration's number-one health priority."

"Put yourself in Brandt's shoes," I say to the class. "What would you do?" This is one of my standard questions, and the answer that the students arrive at is, we speculate, exactly what Brandt did: pitch the administration's line to Congress in order to keep your job, but leak documents that make the administration look bad. (On what do we base our conjecture? On the fact that no one besides Brandt had the detailed information the committee really needed to beat up on him.) In the end, we decide that what Brandt did wasn't even particularly dishonorable. After all, politically savvy health officials recognized at the time that more militant agitation for research funds might well stir up the radical right and undermine the fight against AIDS.

Another thing I do is invite players in ongoing policy dramas to the class. There's Spero Saridakis, an airline mechanic from the suburbs for whom AIDS was anybody else's issue but his—until he became the foreman of a jury hearing a criminal case against a couple of people who, flouting state laws, handed out clean needles. The actions of these latter-day civil disobeyers came to seem so brave and right that the jury ignored the law and threw out the case. These days Spero, a Berkeley grad who is now in law school, lobbies in Sacramento for needle exchange; one night a week he hands out needles on a San Francisco streetcorner.

On another day there's Steve Morin, a psychologist-turned-staffer to Congresswoman Nancy Pelosi, a Democrat from San Francisco. He recounts a story behind the flare-up over Kimberly Bergalis, the young Florida woman who believed she had contracted AIDS from her dentist. After hearing her emotional testimony last spring, members of Congress were champing at the bit to pass a bill that would have mandated blanket regulation of all healthcare professionals. Morin and fellow staffers spent weeks trying to keep their bosses from rushing this politically expedient but unnecessary and alarmist measure into law.

And then there's Steve Coulter, a blue-suited executive at Pacific Bell. This power broker was still in the closet in 1986 when he enlisted a host of other corporate risk-takers to participate in a pioneering conference on AIDS in the workplace.

If you want to understand AIDS, I tell my students, Saridakis and Morin and Coulter's stories aren't so different from the written texts. You have to train a critical eye on how they present themselves. You have to figure out how Saridakis's deliberately laid-back Joe Six-pack style, Morin's partisan sound bites, and Coulter's liberal use of corporatese each represent choices they have made, languages they have selected for delivering their messages to different constituencies.

I brought lots of intellectual and emotional baggage to the classroom, and I make no apologies for that. A few years ago I wrote a book, *Learning by Heart,* about the travails of communities forced to accommodate schoolchildren with AIDS. The project began as an assessment of why some places opted for compassion while others banished the infected young. But during those days on the road, policy discourse and historical narrative, and the personal and the particular, became joined at the hip. I had to come to terms with the

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

foreshortened lives of real children—which I did partly in my sleep, through recurring dreams of one dying eight-year-old boy I met in Chicago.

I was an emotional basket case by the time I finished writing, but new projects kept presenting themselves. Among them was an analysis of AIDS policies in the industrialized democracies, which looked at why different cultures responded differently—why the Dutch, for instance, distributed clean needles while the Australians ran Grim Reaper television commercials to foster fear about AIDS.

Meanwhile, because I am a gay man living in San Francisco, ground zero in the war on AIDS, the disease has reconfigured my own life. The daily rounds include running errands for the sick and sitting at the bedsides of dying friends and later at their memorial services. The night before my first class, I had stayed up with close friends, parents both in their seventies, as their thirty-two-year-old neared death from AIDS. They had spoken about how the prospect of burying a son seems to reverse the natural order of things; that thought makes it into my first lecture, unplanned. To my surprise, this small revelation opens me up, leaving me momentarily at a loss for words and more aware of the stakes for which I—we—are playing.

What attracted students to the class was another matter. "Why are you here?" I inquire on a questionnaire passed out on the first day. Some of the answers are predictable—general interest in AIDS or curiosity about public policy—but others express a deeper connection. Several students have done AIDS volunteering, distributing food or counseling their peers or demonstrating with ACT UP. One student in six reports a relative or friend or lover who has died from AIDS.

The line between coursework and lifework grows even fuzzier when, not long into the semester, Jason comes to my office in tears. Just after the course began, he says, he tested HIV-positive, and that makes the course excruciatingly painful. How, he wonders, could he get some intellectual hold on a disease that has just rewritten the rules for his life?

I am not sure what to say to console him. Jason never returns to my office and never reveals his HIV status in class. Instead, he soldiers on, writing papers that strive to disentangle personal tragedy from analytical critique.

As a teacher I have tried to achieve a similar kind of distance. A number of my gay students have figured out my story, just as I have figured out theirs. But most of the straight students don't have a clue about my sexuality, and I prefer it that way. I have thought about coming out to my class, but I decide against it. Though my anecdotes about my older friends and their son establish me, early on, as someone personally linked to the disease, I otherwise remain a blank screen upon which students can project their images of themselves. I am gay to the cue-savvy gays and straight to the straights, who I suspect don't think much about it. Students who can convince themselves that the teacher is just like them are more likely to speak their minds than are students afraid to hurt the feelings of the person in the front of the room. Because of this neutrality, the class has taken on a somewhat psychoanalytic atmosphere; it is enhanced by the classroom's old-fashioned layout, which forces students to address the backs of other students' heads with all the impersonality of an analysand confessing on the couch.

Near the end of the term I pop the inevitable and ugly, but fundamental, question: Should the United States have adopted the Cuban approach to disease containment—widespread testing of the population and confinement to sanatoriums for all those who carry the AIDS virus?

It's a question designed to raise every hackle, but in fact it's neither hypothetical—it was talked about in the Reagan White House—nor as foolish as, say, William Buckley's proposal to tattoo the genitals of infected citizens. I ask the students to view the Cuba-in-America scenario in the best possible light. I want them to imagine the sanatoriums as places of care, not punishment. (Cuban sanatoriums actually offer a level of medical care and a standard of living superior to that experienced not only by most Cubans but by many poor Americans with AIDS.) I ask them to consider the off chance that quarantining might have saved some lives. I ask a lot of questions because I don't want to foreclose their answers with answers of my own.

BECAUSE I AM A GAY MAN LIVING IN SAN FRANCISCO, GROUND ZERO IN THE WAR ON AIDS, THE DISEASE HAS RECONFIGURED MY OWN LIFE.

The class balks. "Testing wouldn't reach everyone who's infected," states Deirdre, a young mother. True, I reply, but the numbers of infected people at large would diminish.

"Sanatoriums could *only* punish," Paul declares.

"But what about Cuba?" I counter.

"The cost would be prohibitive," Scott insists. I agree that it would be high. But at a time when even scientists like Stephen Jay Gould publicly agonize over whether AIDS will dwarf the Black Death, what price tag do we put on the assurance of safety?

Brenda, a blonde sorority sister, proposes a purely utilitarian solution: counting up and valuing the lives saved versus the harm done to those confined. *Something* has to be done, she explains.

Victor, a member of ACT UP, wonders whether, if he were HIV-positive, he'd rather live among his true peers and be treated as a human being than live as a refugee in ordinary society.

Jason is silent.

Pedro revisits a tabloid-worn distinction between the guilty and the innocent. "Maybe whether or not it's fair to compel isolation depends on how an individual acquired AIDS," he speculates. "Maybe the rule should be to distinguish between the socially

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Journal

responsible, who could be counted on not to transmit the disease, and the people"—I hear immediately "gays" and "drug users"—"who couldn't."

I bite my tongue. I'm not a censor, but sometimes it's hard to hold back. But then, with one remark, the conversation changes direction. It is Scott's. "Quarantine would be a policy made by the powerful, not by those whose lives would be changed," he observes. Edith, who is taking a year off from medical school to study health policy, worries aloud that the kind of power used to isolate the ill would reach well beyond AIDS. "It will be used to separate Us from Them, and the separators will have the right to say who will go and who will stay."

THE LINE BETWEEN COURSEWORK AND LIFEWORK GROWS EVEN FUZZIER WHEN JASON COMES TO MY OFFICE IN TEARS. HE HAS TESTED HIV-POSITIVE.

And now Deirdre has found her argument too. "It would be the American tribalists all over again, drawing a magical line meant to keep themselves safe by keeping others out." She is recalling what transpired not so long ago in America, when workers walked off their jobs and parents pulled their children out of school rather than risk proximity to carriers of the disease.

For the last two sessions of the course, I split the class into negotiating groups and tell them to develop AIDS policies for a typical American city that I call Our Town. In this middle-of-the-road Midwestern community of 100,000, the number of AIDS cases has doubled to 60 in the past year. The mayor is a liberal Republican—played to the hilt by Pat Christen, the decidedly un-Republican head of the San Francisco AIDS Foundation who has been invited to class just for this purpose. She does what mayors in sticky situations usually do: She forms some task forces, their members representing, in this case, groups ranging from the Gay and Lesbian Center to the Coalition for Moral Values. She asks each of them to hammer out an AIDS plan, concentrating their attention on two proposals that have recently surfaced: building an AIDS hospice and expanding AIDS education, maybe even handing out condoms on an AIDS-awareness day.

The temptations of springtime usually mean a big drop in attendance, but every student in the course shows up for Our Town. As I move from one group to the next, I'm struck by how unreservedly the students embrace their roles. The economists debate efficiency. The free health clinic staffers complain about city bureaucracy. The Gay and Lesbian Center (made up, by luck of the draw, mostly of straight women) crosses swords with members of the Coalition for Moral Values (a couple of whom happen to be gay men), who, for their part, fret about sitting in the same room with sodomites.

The payoff comes on the final day, when each of the task forces delivers its report. Some of the disputes they tell us about are predictable. One revolves around the hospice: Should it be for AIDS patients only, or should others with terminal diseases be allowed in? Should it be located in the industrial park area, away from decent folks, as the Coalition for Moral Values urges; in the black community, as minority advocates insist; or in the city hospital, as the public health department representatives want? Some ingenious strategies are advanced. Members of the Coalition for Moral Values have agreed to raise money for food and shelter and to help out at the hospice. That way, its representative explains, it will be able to tend to the sick even as it stands guard over the moral tone of the place.

The AIDS-education ideas that the task forces come up with include instruction in high school, unless parents object; an AIDS mailing to all households that walks the fine line between inoffensiveness and uselessness; a downtown AIDS fair, held at a time when kids are in school and so not likely to see the condom displays.

"Is this enough?" I ask, after the exercise is over. Their roles shed, the students are eager to say no. A mailer won't work, because those who see AIDS as somebody else's business will simply toss it. AIDS education should begin with instruction in elementary school. Condoms should be distributed in high schools.

None of the task forces has come close to saying any of this, I point out. What they have done, in fact, is mimic the real Our Towns out there. But then again, that's probably all they could do, since a more aggressive plan in a real Our Town would be unlikely to carry the day, and the students could hardly have been expected to emerge with a blueprint for solving the moral dilemmas of contemporary American life. But at least all this honesty has taught them a few things about politics—if only the persistent tension between what must be done and what is actually doable, if only the lesson that there can be no easy reconciliation between personal epiphanies and public policies.

David L. Kirp is a professor of public policy at UC Berkeley. His writings on AIDS include Learning by Heart: AIDS and Schoolchildren in America's Communities *and* AIDS Among the Industrialized Democracies: Passion, Politics, and Policy. *Kirp's article about Miami-Dade Community College appeared in the February/March 1992* Lingua Franca. *The names of students in this essay have been changed.*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

WHITE PALACE

A SINGLE MOM FINDS AN UNLIKELY PARADISE IN GRAD SCHOOL

BY JULIE RIGBY

The closest I've ever come to feeling glamorous was when I was a single mother in graduate school. I know, it's crazy. After all, a common secular theology holds that single mothers live in a special social hell they share only with their children. And what about graduate students? They make drudgery a point of pride. I've met several who could turn a lecture on, say, the history of syphilis into a bone-dry recitation of statistics—but who turn out to be surprisingly inspired when it comes to detailing their own misfortunes. Single parenting plus graduate school should be easy chemistry: Two drams of misery equals one pure compound guaranteed to make you shuffle your feet, lose your looks, and never, ever dream about sex.

Or so I'd been led to believe. But for me, graduate school was a step up from the "real world," with me stashing my baby behind the bar while I waited tables or carting him around on the errands I ran for a sinfully wealthy woman. Hanging out in New York City playgrounds with the au pair set day after day, I'd felt like "reality" was a tedious notion at best. I was barely twenty-seven, my kid was one and walking, and I was on my own. For lack of a better idea, I decided to go back to school.

Halfway to Iowa, I realized what I was doing. I sat by the pool at a roadside motel and cried while the semis roared past on I-80. Oh, God, I'll never have fun again. I'll never go dancing, I'll never get high, I'll never get laid. I'll be the old lady with diapers in her bookbag. I'll be socially alienated. Yeah, I felt righteously sorry for myself as I watched my son teeter near the deep end of the pool. And I cheered myself up by thinking noble thoughts about how I would sublimate all my desires and become a serious scholar, nobody's girl, a real heroine. A real boring heroine in my book, but maybe, for the first time in my life, somebody respectable.

Dowdy respectability, however, was not to be my lot. Sure, I got my M.A., scored a Fulbright, and proved

ILLUSTRATION BY SUSAN BLUBAUGH

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

WHITE PALACE

to my ex-husband and everybody else that I was smarter than they thought. But within weeks of arriving, I wasn't feeling shabby at all. I felt exotic, even a little mysterious. While my classmates worried about losing their souls or felt a pained nostalgia for a simpler life "out there" (whether or not they'd ever actually experienced such a thing), I got to play the Susan Sarandon character from *White Palace,* the *real* person.

More than once, female classmates or fellow teaching assistants confided over coffee that they were jealous of me. It wasn't that they were worried about the expiration date on their biological packages, because they were my age or younger. What they meant was that since I had a kid, I didn't need to take school too seriously. I could walk in two worlds, and when the academic one seemed rotten I could always escape to the alternate reality.

The most intimidating graduate student I met, a brilliant and tall blonde who seemed, yes, to have it all, spelled it out. She suffered, apparently, from the impostor syndrome. She felt like a fraud, she said, and watching me drag my kid to evening staff meetings made her feel even more fraudulent. I told her I didn't quite grasp why a world-class beauty and scholar who could spend her time and money on anything she wanted craved my pity. Wasn't she supposed to feel sorry for *me*?

Out in the "real world," you can work at a job for months and, unless you open your mouth or keep a picture of your baby on your desktop, people might not even know you have a family. But at a small-town university, life and work are much more entangled. You run into your colleagues at the day-care center, the park, the grocery store, fast-food joints, and the laundromat. You cart your kid along to department picnics. And even if only because academics are desperate not to seem narrow-minded, they are unusually tolerant when you bring your kid to the office. It's almost impossible to seal off from public view the whole child-rearing thing.

So it was that Malcolm discovered a captive audience in the teaching assistants' office, to which he could narrate the details of *Sesame Street* vignettes or the intricacies of learning how to spit. He soon figured out which students kept snacks in their backpacks and who was willing to show him cool maps in the library. When I had no choice but to bring Malcolm with me when I taught, he would cruise the classroom flirting with the basketball players, fine-tuning his motor skills by imitating their hook shots into the wastepaper basket. He produced artwork on demand for undergraduates majoring in early childhood education and reveled in their praise. What's more, a university is populated with people who have a fondness for detail, and minutiae is the true passion of toddlers. Malcolm fell in love with a biologist, who encouraged him to collect grubs and bugs, and patiently taught him their true names.

WHILE MY CLASSMATES WORRIED ABOUT LOSING THEIR SOULS, I GOT TO PLAY THE SUSAN SARANDON CHARACTER, THE *REAL* PERSON.

As for me, graduate school offered a productive outlet for the insane rage I sometimes felt about having been abandoned with my young son. Academia turns out to be an ideal forum for mastering the art of displaced emotions. After my husband and I were divorced, I'd worried about my son's lacking a stable male figure in his life. But I soon grew too busy to agonize over it. I mean, I had papers to write and courses to teach. Then, while teaching a Western Civ course, I came across an explanation of why Renaissance men were so appreciative of art, literature, and the feminine graces. Late marriages for men, the scholar expounded, resulted in many urban widows, cleaving sons unnaturally to their single mothers and stunting their heterosexual development. This was too much. It was true that my son insisted on bringing a purse to preschool every day, and true that he carried my empty lipstick containers in it. But it hadn't bothered me. In fact, I'd been flattered. Now I was suddenly seized with the desire to refute this bit of psychohistory. Rather than run out and find Malcolm a father figure, I poured my energies into parodying this concept, dreaming up a new *Hawaii Five-O* in which the Jack Lord character always gets his man by correctly deciphering the Oedipal clues. The intellectual history professor to whom I submitted this as a paper gave it, astonishingly, an A.

How did I manage? This is what I told people who really wanted to know: After studying all night, I'm too tired to get up. I've trained Malcolm to get his own yogurt for breakfast, so I get to lie in bed listening to the sounds of somebody else in the kitchen. I feel like a princess, I'd say, real royalty, not having to be the first one up. If I put him to sleep in his shirt and underwear and always dress him in sweatpants and Velcro-fastened sneakers, he's ready and out the door in under two minutes. And since most people in a university town don't seem to care what they wear, I'd continue, I can pull a sweater over my pajamas and zoom him over to the super-nurturing day-care center that the University of Iowa has the decency to subsidize. Most days I don't need to be anywhere until midday, so I crawl back into bed and lie there finishing my homework or preparing to teach a class. And just think, I'd hint, about all the possibili-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ties these flexible hours offered for a single parent's sex life.

Speaking of sex, I always got the feeling that professors feel less restrained about hitting on you if you have a child. Perhaps, for the same reasons that other graduate students somehow disqualify you from their ranks, some faculty members don't think you are really a student. Establishing friendships with faculty often comes more naturally for those students, married or single, who have children. Your kids play together on weekends, or you bond over the details of chicken pox, bedtime struggles, and child-care nightmares. But most of the graduate students who have children are men who also have wives working to support them. The single mother often finds herself a social peer to the professorial class, even if her ID says otherwise.

I think I became a foil for the rescue fantasies of one professor. Maybe it was because my harriedness made it look like I needed to be saved. Maybe it was because he had a socialist bent and confused my messy aura of single-motherhood with working-class heroism. Fortunately, he wasn't in my department, and so when I determined that he wasn't to be my object cathexis, it was fairly easy to avoid him.

The fact is that there are plenty of younger men around a university who pride themselves on being sensitive and who are more than willing to act like parental aides around your house. And since you do have this weird yeah-I've-been-around-the-block-a-few-times allure, you are a nice stand-in for the Other, for what is taboo. Even if you were their age, your history and responsibilities would transform you into the "older woman." Your unmasking even involves one extra layer, because, Jesus, you're also a mom. I think an undergraduate I dated briefly believed that anybody who was a teaching assistant (not his) *and* a parent would probably be a little too dignified to have fun in bed. It was probably both exciting and disconcerting for him to discover that mothers and graduate students can be raunchy too.

I also dated men from Venezuela, Paraguay, and Germany, for whom I believe I was a nifty example of Americana. They'd read about my kind in *Time* and *Newsweek,* and if they felt deprived of a real American experience, and if in Iowa they didn't get to meet coal miners, drug dealers, or anyone from Hollywood, at least they could get to know me.

FOR FOREIGN STUDENTS, I WAS A NIFTY BIT OF AMERICANA, SOMETHING THEY'D READ ABOUT IN *TIME*.

Maybe I'm being unfair. The truth is, my longest relationship in graduate school was when I lived with the Venezuelan, and it was wonderful until his mother came to visit bearing voodoo potions and relics meant to drive me away from her son. She brought little icons into my house that I wasn't permitted to touch. When the three of us watched *Fatal Attraction* together she kept muttering that the Glenn Close character reminded her of someone. Later I saw her take a quick inventory of my kitchen knives. Since I was a scholar of Latin American culture and history, my boyfriend didn't think I should take it so personally. He tried to convince me that I should see it instead as a paradigmatic example of cultural differences. I was new in graduate school and not educated enough to believe this, but it was a comfort to know that I would by the time I'd passed my orals.

Since I've graduated I've become even more certain that a single mother is happier in a university than anywhere else, even if she's not happier than everybody else and even if having a kid does make the student part of your life more difficult. Sad to say, universities are less of a haven for undergraduate women with children, for they don't receive teaching appointments and may not qualify for the benefits that graduate students do at some universities, such as family housing or insurance. This is a shame, because there are many more single mothers who don't have college educations than ones who are ready for graduate school, and they and their children would no doubt benefit from being in such a cooperative community.

But if it can be worked out, I would encourage other single mothers to get back to school as fast as they can. You'll find that you don't envy the people around you, because they're so intent on convincing you that they're the ones who are miserable. You don't feel bad about being poor, because everyone you know is living on a $9,000 stipend. Of course, if you're currently surrounded by people who have fascinating jobs and scads of money and who actually seem to be enjoying themselves, you might naturally be feeling a little depressed by this prospect. But in a university, you won't really miss out on too much. You won't have time to worry about your own economic forecast when you're trying to understand Brazilian economic history. And deprivation can be turned to your advantage. Too broke to pay for a baby-sitter? Well, just think about how many more books you can read when you're forced to stay home. And when you're eating scrambled eggs for the third night in a row, just try to think Big Thoughts. And imagine you're Susan Sarandon.

Julie Rigby was a graduate student at the University of Iowa from 1987 to 1989. Malcolm is now six years old.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

RESEARCH FILE

DOCUMENTS IN SEARCH OF SCHOLARS

PORNOGRAPHY ARCHIVES

If you want to see pornography, walk in any direction. It's cave-painted on public bathroom walls; it sprawls with legs spread and butt uplifted in your local video store; it's in *Cosmo* and Victoria's Secret catalogs, on MTV and *Studs*. But that's the easy way to find it. The hard way is to go to a pornography archive.

Take the New York Public Library's collection. Type in "Sex, collected" on its computerized card catalog and you get forty-three entries that look willing enough—forty-three reels of microfilm, each containing twenty to thirty examples of visual and print material, mostly from pulp novels and magazines.

But frankly, sneaking your father's *Playboy* magazines out from under the bed was easier than this. For once you've filled out all the little microfilm request slips with those truncated pencils, once you've been reprimanded for turning in too many slips ("You're allowed six," says the bored young woman behind the desk), once you've waited twenty-six minutes for the films to be unearthed, you may still have to scroll through six reels titled "Popular periodicals for the years 1911–1941" only to uncover nothing more risqué than Hollywood gossip and western-romance magazines.

Wondering how passages like "The cows, knowing this, charged too" qualify as pornography, I go in search of chief research librarian Beth Diefendorf.

When was the collection started? I ask.

"I really don't know whose initiative it was," she says, smiling but looking a bit vague. "I think it was personnel in acquisitions in the 1970s."

How was it collected? "Well, for a while, a group of librarians would go every year to Forty-second Street bookstores and pick up stuff that looked interesting or new, or seemed representative of trends at the time. I'm not really sure what the budget was. I don't think there was any one person in charge of it. I do remember there was one fellow who used to go every year, but he isn't here anymore." Diefendorf pauses. "I haven't looked at the stuff myself. I don't find much personal affinity with it, although the titles are interesting—oh, look at this one: *Loads of Bosoms*."

There has been little opposition in the library to the collection, she assures me. But, she says, "I'm not sure when the next collection trip will be. We've been kind of talking about it among ourselves, but, well, we've been wondering if most of those Times Square stores haven't disappeared."

I slink back to my microfilm desk feeling lonely, a navigator without a map, despite the fact I am smack dab in the middle of the public reading room—if it's privacy you want in the porn archives, bring a raincoat. Still, I soldier on to "Sex in the Seventies." *For Bush Lovers, Vol. 1, No. 1* thrusts me into a forest of bushes—women looking at me from over their bushes, from below their bushes, from below other women's bushes, even while they are brushing their bushes. All the women have long straight hair and deadpan expressions, and are otherwise skinny, breastless, and bell-bottom-shaped. On another reel, a woman sternly vogues with a douche bag, the hose passed between her toes.

I scroll on to wife-swapping and a tableau of three naked women stabbing a dildo. By "Sex in the Eighties," I find myself in even darker territory: *Beirut Bondage Slave, Dog-Raped Bride, Forced Entry in Three Tales, Suzy's Donkey Act,* and *Head Coach Boy* ("Why do you want me to strip, Dad?").

I leave the library wondering whether it's the pornographers or the curators who have rendered the seventies all swinging sex scenes and the eighties a welcome wagon of dominatrices. I call Linda Williams, author of *Hard Core: Power, Pleasure, and the "Frenzy of the Visible,"* for an expert opinion.

"There is this assumption that things get more explicit, but I'm *very* suspicious of that," she tells me. "I have some slides here of things from the thirties, forties, and fifties—you see people dressed in leather, in masks, quite a bit of the same paraphernalia. Here's one that looks Mapplethorpey. It's a woman in a cute little hat and a man suspended from some sort of machine. That's dated 1939–1941."

But the bigger, harder question remains: Why are there so few pornography archives in a world so full of things to put in them? Largely uncollected except by the police, and unstudied except by Jesse Helms, pornography is still very much on the street, a position that keeps it titillating but unknown. Like the blind men trying to describe the elephant, we are always looking at just one naughty bit of a much larger creature.

For instance, there's the library of the Kinsey Institute for Research on Sex, Gender, and Reproduction at Indiana University, which has a collection of more than 200 audiotapes and records, 5,500 slides, 1,700 films, and 55,000 pictures, and is "rich in French, German and American sources," according to its listing in *Subject Collections,* a guide to specialized archives. "Also much Oriental."

But according to Williams, the Kinsey Institute library is falling apart. "The only way to look at their stag-film collection, for instance, is on a projector, which destroys the film."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The International Museum of Erotic Art in San Francisco, which used to house the collection of sex researchers Phyllis and Eberhard Kronhausen, has been defunct since 1984. The Fitz Hugh Ludlow Memorial Library, also in San Francisco, which specializes in psychoactive-drug literature, including 600 volumes of "drug-related pornography," can be reached only by mail.

But don't despair. San Francisco is still home to the Institute for Advanced Study of Human Sexuality, which owns more than half a million photographs and artworks; more than a quarter million films; bundles of books, magazines, and videos; and boxes of sex toys, games, aphrodisiacs, and other erotic implements.

Erotic art is not terribly popular these days, so it's up to academic institutions to protect it," says Ted McIlvenna, president of the Institute for Advanced Study of Human Sexuality. But, he adds, "It's difficult to get enough trained people to look at all the material we get in."

There may be more light at the end of the X-rated tunnel. In 1987, David Goodstein, a Cornell University alumnus and publisher of the national gay weekly magazine *The Advocate,* gave Cornell an $824,000 endowment for a Human Sexuality Collection. Its curators have been asked to "pay attention to styles and categories of pornography particular to different time periods."

Cornell has even hired a full-time "human-sexuality archivist," Brenda J. Marston. To hear Marston tell it, Goodstein's gift has led to a well-endowed collection indeed: "We have pornography and erotica in a number of different formats—video, film, pulp novels, glossy ads for porn videos—plus an interesting collection of audiocassettes and a really large number of periodicals from the 1950s on, including a strong sado-masochism collection. We're very interested right now in collecting porn produced by women. We have a new building with state-of-the-art video equipment for researchers. I also want to say that the collection is open to *anyone*—you don't have to be using it for scholarly purposes. I have a packet of material here—can I fax it down to you?" Imagine.

—Stacey D'Erasmo

The Collection That Could

"During Cornell's gay pride month, 'Gaypril,' we witnessed gay-affirming graffiti chalked on the sidewalks," archivist Brenda J. Marston reports in a letter to the Friends of the Human Sexuality Collection. "As we did last year, [archivist] Phil [McCray] and I went out and recorded it for the archives.... I was struck by the change from last year's 'I'm Gay and I Go to Cornell with You' slogans to this year's 'Support Lesbian Lust—Date a Dyke.' "

The Human Sexuality Collection is one of the few libraries to offer safe haven to the artifacts of the American sexual underground in all its sundry steamy forms. Its mission is the preservation of documents on "the politics of pornography and ... the politics of lesbian, bisexual and gay lives."

Highlights include:

➤ The Mariposa Education and Research Foundation Collection. The largest single accumulation of documents on gay-male culture available for research, it contains everything from legal briefs to periodicals dating back to World War II, as well as films, videotapes, paintings, and unpublished short stories.

➤ The Lesbian Popular Fiction Collection. "With titles like *Women in the Shadows, Of Shame and Joy, The Unmarried Ones, The Fourth Sex,* these novels often portray the secretive and dangerous lives of lesbians who have found their way to the bar scene in big cities in search of others like themselves," explains an archivist's report. "The stories often end tragically."

They were single girls—with a single urge!
The Unmarried Ones
An off-limits tour of female America from high society to Lesbos Alley
DON RICO

➤ The Gay Men's Popular Fiction Collection. A cache of books from more than 130 different series with titles ranging from *HIS 69* to *Buddy Books* (homoerotic interludes set in high schools), this collection combines one retired librarian's 1,700-book stash with the extensive inventory of the late George Fisher, a rare-book dealer and owner of Elysian Fields Booksellers, which, until Fisher's death in 1990, was the country's biggest trader in out-of-print sex books.

➤ Primary pornographic sources. "The papers of pornography producers, distributors and writers," says the report. "These materials will allow researchers to look [in] detail into the production and marketing of pornography, as well as the political climate and work conditions encountered by people in the business."

—S.D.

Photos: Department of Manuscripts and University Archives, Cornell University

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

WITH THE BLESSING OF "MR. G."

The 1992 John Simon Guggenheim Fellowship Awards went to 149 artists, scholars and scientists. Here are the artists and scholars who won, and what they'll be using the money (averaging $26,300) to fund.

Nancy D. Munn, Professor of **ANTHROPOLOGY,** University of Chicago: *The cultural constitution of time and space in experience.* ... **Renato Rosaldo,** Professor of **ANTHROPOLOGY,** Stanford University: *Cultural citizenship and educational democracy*....**Irene Silverblatt,** Assistant Professor of **ANTHROPOLOGY,** University of Connecticut: *A social history of indigenous Andean ideologies* ... **Arthur Kleinman,** Professor of **ANTHROPOLOGY AND PSYCHIATRY,** Harvard Medical School, and Professor of Anthropology, Harvard University: *Social experiences of suffering* ... **Jean-Paul Bourdier,** Associate Professor of **ARCHITECTURE,** University of California, Berkeley: *Rural dwellings in Senegal* ... **Marc Treib,** Professor of **ARCHITECTURE,** University of California, Berkeley: *Modern landscape architecture in Europe, 1930-1955* ... **Sally Price,** Visiting Lecturer of **ART AND ARCHEOLOGY,** Princeton University: *A comparative study of anthropological museum display* (in collaboration with Richard Price) ... **James S. Ackerman, ART HISTORIAN,** New York City; Kingsley Porter Professor of Fine Arts Emeritus, Harvard University: *A study of classicism.* ... **Whitney Davis,** Associate Professor of **ART HISTORY,** Northwestern University: *Art historians and their objects* ... **Shelley Rice,** Writer; Adjunct Assistant Professor of **ART HISTORY AND PHOTOGRAPHY,** New York University; Member of the Faculty, School of Visual Arts, New York City: *Photography in France and Haussman's reconstruction of Paris* ... **Walton Ford, ARTIST,** New York City: *Painting* ... **Jill Giegerich, ARTIST;** Lecturer in Art, University of California, Los Angeles: *Sculpture* ... **Guy Goodwin, ARTIST;** Adjunct Instructor, Cooper Union for the Advancement of Science and Art: *Painting* ... **Sharon Horvath, ARTIST,** Bala Cynwyd, Pennsylvania: *Painting* ... **Barry Ledoux, ARTIST,** New York City; Adjunct Member of the Faculty, Sarah Lawrence College: *Sculpture* ... **Erik Levine, ARTIST,** Long Island City, New York: *Sculpture* ... **John Newman, ARTIST,** New York City: *Sculpture* ... **Rona Pondick,** Visiting **ARTIST,** Parsons School of Design, New York City: *Sculpture* ... **Mira Schor, ARTIST,** New York City; Visiting Member of the Faculty, Sarah Lawrence College; Co-Editor, M/E/A/N/I/N/G: *Painting* ... **Drew E. Shiflett, ARTIST,** New York City: *Sculpture* ... **Romey Stuckart, ARTIST,** Hope, Idaho: *Painting* ... **Mary Ann Unger, ARTIST,** New York City: *Sculpture* ... **Rey Chow,** Associate Professor of **COMPARATIVE LITERATURE,** University of Minnesota: *Contemporary Chinese cinema* ... **Linda Hutcheon,** Professor of English and **COMPARATIVE LITERATURE,** University of Toronto: *A theory of irony* ... **Carol A. Padden,** Associate Professor of **COMMUNICATION,** University of California, San Diego: *The early lives of deaf children* ... **Richard Argosh, COMPOSER,** New York City: *Music composition* ... **Ronald Caltabiano, COMPOSER;** Member of the Faculty, Manhattan School of Music: *Music composition* ... **John Gibson, COMPOSER,** Princeton, New Jersey: *Music composition* ... **James Newton, COMPOSER;** Member of Faculty, California Institute of the Arts: *Music composition* ... **Richard Wilson, COMPOSER;** Mary Conover Mellon Professor of Music, Vassar College: *Music composition* ... **Neil Greenberg,** Artistic Director, **DANCE** By Neil Greenberg, New York City; Lecturer, Dance Division, State University of New York College at Purchase: *Choreography* ... **Thomas G. Rawski,** Professor of **ECONOMICS AND HISTORY,** University of Pittsburgh: *Reform and innovation in Chinese industry* ... **James Atlas,** Assistant **EDITOR,** *The New York Times Magazine*: *A biography of Saul Bellow* ... **Paul Alpers,** Professor of **ENGLISH** and Comparative Literature and Director, Doreen B. Townsend Center for the Humanities, University of California, Berkeley: *A definition and literary history of pastoral* ... **Charles Berger,** Associate Professor of **ENGLISH,** University of Utah: *The centrality of Wallace Stevens* ... **Robert DeMaria, Jr.,** Henry Noble MacCracken Professor of **ENGLISH,** Vassar College: *Samuel Johnson's life of reading* ... **Robert Grudin,** Professor of **ENGLISH,** University of Oregon: *The nature of free thought* ... **T.R. Hummer,** Poet; Associate Professor of **ENGLISH** and Editor, *New England Review*, Middlebury College: *Poetry* ... **Vicki Mahaffey,** Associate Professor of **ENGLISH,** University of Pennsylvania: *The politics of representation* ... **Richard C. McCoy,** Professor of **ENGLISH,** Queens College and Professor of English and Deputy Executive Officer, Graduate Center, City University of New York: *The historical, cultural, and literary dimensions of England's succession crisis, 1598-1604* ... **Rob Nixon,** Professor of English and Comparative Literature, Columbia University: *The life and wroks of Nadine Gordimer* ... **Michael North,** Professor of **ENGLISH,** University of California, Los Angeles: *Race, dialect, and the emergence of modernism* ... **Jay Parini,** Professor of **ENGLISH,** Middlebury College: A biography of John Steinbeck ... **Wayne A. Rebhorn,** Celanese Centennial Professor of **ENGLISH,** University of Texas at Austin: *The Renaissance discourse of rhetoric* ... **Donald Revell,** Poet; Associate Professor of **ENGLISH,** University of Denver: *Poetry* ... **Jeffrey C. Robinson,** Professor of **ENGLISH,** University of Colorado at Boulder: *Sexuality and the poetry of Keats* ... **Marlon B. Ross,** Associate Professor of **ENGLISH** Language and Literature, University of Michigan: *A cultural history of romance in Britain, 1760-1900* ... **Scott Russell Sanders,** Professor of **ENGLISH,** Indiana University: *Essays on the sense of place* ... **Rosemary Sullivan,** Professor of **ENGLISH,** University of Toronto: *A biography of Gwendolyn MacEwen* ... **Mark Turner,** Associate Professor of **ENGLISH,** University of Maryland at College Park: *The literary mind* ... **Mario T. García,** Professor of History and American Studies and Director of **ETHNIC STUDIES,** Yale University: *Chicanos in Los Angeles, 1965-1975* ... **Douglas J. Futuyma,** Professor of Ecology and **EVOLUTION,** State University of New York at Stony Brook: *Model systems for the study of evolution* ... **Flip Johnson, FILM ANIMATOR;** Member of the Faculty, School of the Museum of Fine Arts, Boston; Adjunct Associate Professor of Film, Boston University: *Film animation* ... **Lewis Klahr, FILM ANIMATOR,** New York City: *Film animation* ... **Maureen Selwood, FILM ANIMATOR;** Member of the Faculty, California Institute of the Arts: *Film animation* ... **Nina Menkes, FILMMAKER;** Lecturer in Film, University of Southern California; Member of the Faculty, California Institute of the Arts: *Filmmaking* ... **Pat O'Neill, FILMMAKER,** Los Angeles: *Filmmaking* ... **Jan Oxenberg, FILMMAKER,** Brooklyn, New York: *Filmmaking* ... **Regina Bendix, FOLKLORIST,** Portland, Oregon; Postdoctoral Fellow and Lecturer in Folklore, Universität Basel, Switzerland: *The concept of authenticity in folklore studies* ... **Nancy Freeman Regalado,** Professor of **FRENCH,** New York University: *The Paris Pentecost feast of 1313* ... **Elaine Marks,** Germaine Brée Professor of **FRENCH AND WOMEN'S STUDIES,** University of Wisconsin-Madison: *The Jewish presence in French writing* ... **Valerie D. Greenberg,** Associate Professor of **GERMAN,** Tulane University: *Freud's readings on language* ... **Richard Price,** Visiting Fellow, Shelby Cullom Davis Center for **HISTORICAL STUDIES,** Princeton University: *A comparative study of anthropological museum display* (in collaboration with Sally Price) ... **Richard W. Burkhardt, Jr.,** Professor of **HISTORY** and Director, Campus Honors Program University of Illinois at Urbana-Champaign: *The emergence of ethology as a scientific discipline* ... **Gale E. Christianson,** Distinguished Professor of the College of Arts and Sciences and Professor of **HISTORY,** Indiana State University: *A biography of Edwin P. Hubble* ... **James Hankins,** Professor of **HISTORY,** Harvard University: *A biography of Leonardo Bruni* ... **Isabel V. Hull,** Professor of **HISTORY,** Cornell University: *Sexuality and the state in Germany, 1700-1815* ... **E. William Monter,** Professor of **HISTORY,** Northwestern University: *Persecution in Renaissance France* ... **Israel Rosenfield,** Professor of **HISTORY,** John Jay College, City University of New York: *Explanation and prediction in the neurosciences* ... **Debora L. Silverman,** Associate Professor of **HISTORY,** University of California, Los Angeles: *Art, craft, and religion in the life and work of Vincent van Gogh* ... **Thomas P. Slaughter,** Professor of **HISTORY,** Rutgers University: *The Bartrams and the American Enlightenment* ... **Bonnie G. Smith,** Professor of **HISTORY,** Rutgers University: *Gender and the practice of scientific history, 1800-1940* ... **Susan Strasser,** Associate Professor of **HISTORY AND AMERICAN CIVILIZATION** and Director, University Honors Program, George Washington University: *A social history of household trash in the United States* ... **David Harris Sacks,** Associate Professor of **HISTORY AND HUMANITIES,** Reed College: *Monopoly and liberty in early modern England, 1558-1649* ... **Teresa de Lauretis,** Professor of the **HISTORY OF CONSCIOUSNESS,** University of California, Santa Cruz: *A feminist reevaluation of Freud's theory of sexuality* ... **Judith F. Dunn,** Distinguished Professor of **HUMAN DEVELOPMENT,** Pennsylvania State University: *Children's family relationships and the development of social understanding* ... **H.A. Shapiro,** Associate Professor of **HUMANITIES,** Stevens Institute of Technology: *A study of Athenian hero cults* ... **Robert C. Stacey,** Associate Professor of History and Member, **JEWISH STUDIES** Faculty, University of Washington: *The English Jews in the Middle Ages* ... **Thomas A. Green,** John P. Dawson Professor of **LAW** and Professor of History, University of Michigan: *The American criminal trial jury and concepts of freedom* ... **James Boyd White,** Hart Wright Professor of **LAW,** Professor of English, and Adjunct Professor of Classical Studies, University of Michigan: *The rhetorical constitution of authority* ... **Janet Dean Fodor,** Distinguished Professor of **LINGUISTICS,** Graduate Center, City University of New York: *Phrase structure grammar* ... **John J. McCarthy,** Professor of **LINGUISTICS,** University of Massachusetts at Amherst: *Prosodic morphology* ... **Menahem Schmelzer,** Professor of **MEDIEVAL HEBREW LITERATURE AND JEWISH BIBLIOGRAPHY,** The Jewish Theological Seminary of America: *The Hebrew book and the Jewish mind* ... **Jan Goldstein,** Professor of **MODERN EUROPEAN HISTORY,** University of Chicago: *Psychology and selfhood in 19th-century France* ... **Daniel Poirion,** Augustus R. Street Professor of **MODERN LANGUAGES,** Yale University: *The allegorical text of desire in medieval*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

French literature ... **Gregory Jusdanis,** Associate Professor of **MODERN GREEK,** The Ohio State University: *The construction of a modern Greek national culture* ... **Sebastian Currier,** Teaching Fellow, Julliard School of **MUSIC;** Member of the Faculty in Composition, Bowdoin Summer Music Festival, Bowdoin College: *Music composition* ... **Jeffrey Kallberg,** Associate Professor of **MUSIC** and Director of Graduate Studies in Music, University of Pennsylvania: *Historical discourses of gender in instrumental music, 1800-1848* ... **James Mobberley,** Associate Professor of **MUSIC,** Conservatory of Music, University of Missouri-Kansas City; Composer-in-Residence, Kansas City Symphony: *Music composition* ... **James Webster,** Professor of **MUSIC,** Cornell University: *The analysis of Mozart's operas* ... **Daniel Boyarin,** Taubman Professor of **TALMUDIC CULTURE,** University of California, Berkeley: *Rabbinic representations of the female body* ... **Suzanne Lacy, PERFORMANCE ARTIST;** Dean, School of Fine Arts, California College of Arts and Crafts: *Performance art* ... **David Gauthier,** Distinguished Service Professor of **PHILOSOPHY,** University of Pittsburgh: *A study of rational commitment* ... **Jerald Frampton, PHOTOGRAPHER** and Printer, New York City: *Photography* ... **Jacqueline Hayden, PHOTOGRAPHER,** Haydenville, Massachusetts; Visiting Assistant Professor of Film and Photography, Hampshire College: *Photography* ... **Gilles Peress, PHOTOGRAPHER,** New York City: *Photography* ... **Curt Richter, PHOTOGRAPHER;** Instructor, International Center of Photography, New York City: *Photography* ... **David M. Spear, PHOTOGRAPHER,** Madison, North Carolina: *Photography* ... **Ryan Weideman, PHOTOGRAPHER,** New York City: *Photography* ... **Anthony Clarvoe, PLAYWRIGHT,** Gambier, Ohio: *Play writing* ... **Jane Kenyon, POET,** Danbury, New Hampshire: *Poetry* ... **Susan Mitchell, POET;** Mary Blossom Lee Professor in Creative Writing, Florida Atlantic University; Member of the Faculty, MFA Program in Writing, Vermont College: *Poetry* ... **Adam Zagajewski, POET** and Writer, Courbevoie, France; Visiting Associate Professor, Creative Writing Program, University of Houston: *Poetry* ... **Robert O. Keohane,** Stanfield Professor of International Peace [**POLITICAL SCIENCE**], Harvard University: *U.S. compliance with international commitments, 1783-1990* ... **John Zaller,** Associate Professor of **POLITICAL SCIENCE,** University of California, Los Angeles: *The role of information in electoral choice* ... **Jane Menken,** UPS Foundation Term Professor in the Social Sciences and Director, **POPULATION STUDIES** Center, University of Pennsylvania: *Fertility and family structure in Bangladesh* ... **Howard Eilberg-Schwartz,** Assistant Professor of **RELIGIOUS STUDIES,** Stanford University: *Moses, masculinity, and monotheism* ... **Irina Paperno,** Associate Professor of **SLAVIC LANGUAGES AND LITERATURES,** University of California, Berkeley: *Suicide as a cultural institution in Russia* ... **Charles Moskos,** Professor of **SOCIOLOGY,** Northwestern University: *Race relations in the Army* ... **Janie Geiser, THEATRE** Artist, New York City: *A puppet-theatre work* ... **Phillip B. Zarrilli,** Professor of **THEATRE AND DRAMA** and South Asian Studies, University of Wisconsin-Madison: *Emotional expression in the* kathakali *theatre of south India* ... **Irit Batsry, VIDEO** Artist, New York City: *Video Art* ... **Eva Hoffman, WRITER,** New York City: *A journey through eastern Europe* ... **Gish Jen, WRITER,** Cambridge, Massachusetts: *Fiction* ... **Brain Kiteley, WRITER,** Provincetown, Massachusetts: *Fiction* ... **Norman Manea, WRITER,** New York City; Fellow, International Academy for Scholarship and the Arts, Bard College: *Fiction* ... **E. Annie Proulx, WRITER,** Vershire, Vermont: *Fiction* ... Luc Sante, **WRITER,** New York City: *The idea of nationality* ... **Elizabeth Spires, WRITER**-in-Residence, Goucher College; Adjunct Visiting Associate Professor of Creative Writing, The Johns Hopkins University: *Poetry* ... **Matthew Standler, WRITER,** Seattle: *Fiction* ... **Christopher Tilghman, WRITER,** Harvard, Massachusetts; Instructor in Writing, Emerson College: *Fiction.*

❧ ❧ ❧

Letters

Continued from page 3

vations of so many people of color," in what meaningful sense can one find any relation between the work of Dante, Mozart, Mann, and Calderon, to name just a few, and those "suffering and deprivations"? And if "culture and imperialism in the West" support each other, this is not evident, as Said claims "*because* of native resistance" (his emphasis), nor is it a peculiarly Western phenomenon.

I am sure that Said, a professor of comparative literature, no less, and a man who presumes to speak on matters of vast historical importance, knows better than this nonsense. His article shows the contempt for facts and reason that too often poses as the "cutting edge" of humanistic studies and that was so crudely pushed into his face at the seminar of which he writes.

John H. R. Polt, *Department of Spanish and Portuguese, University of California, Berkeley*

CLASSICAL FEMINISM

We are writing to discuss the American Philological Association's 1991 election of officers ("Dissing Dido," December 1991), and to respond to Richard F. Thomas's recent letter ("Thomas Unbound," February/ March 1992). As authors of an open letter about that election, we share Thomas's respect "for truth and for facts." We would, however, take issue with his contention that "the legitimate response to the election results can only be that a democratic process has exposed the maneuvering of a group as out of step with the rank and file."

The actual election vote tallies, recently released to the APA membership, indicate that Ludwig Koenen merely received a plurality of the votes cast for the APA presidency: a clear majority of "the rank and file" (59.4 percent) voted for one or the other of the two female candidates proposed by the APA Nominating Committee.

This hardly adds up to a resounding mandate. In fact, these numbers suggest that it was Thomas and the small group of petitioners nominating Koenen who successfully maneuvered the democratic process for their own ends. By using the term "write-in candidate," Thomas misrepresents the important fact that he and Koenen were actually "candidates nominated by petition," availing themselves of a process that allows names of additional candidates to be placed on the ballot if endorsed by the signatures of twenty APA members. Each voter must personally inscribe the name of a true "write-in" candidate, but APA voters had only to check the box next to Koenen's and Thomas's names.

Unlike the small group who signed the petitions nominating Koenen and Thomas, the members of the APA Nominating Committee have all been democratically elected by the membership of the entire organization for the express purpose of choosing a slate of candidates for APA offices. Their identities are therefore known to the APA electorate, whereas, in Thomas's words, "the identity of the petitioners is confidential and is known only to some of the signatories and to the Secretary-Treasurer of the APA." This lack of accountability has, in effect, turned the petition process into a secret ballot; petitions, by their very nature, ordinarily indicate that signatories are willing to lend their names to a cause.

Thomas defines "conservative" as "unwilling to hand over one's field to special interest groups." Yet he fails to define the universal, disinterested norm (presumably including himself and his fellow petitioners) that determines that groups such as the Women's Classical Caucus are merely advocating "special interests", and—as he erroneously insinuates—in that capacity influencing the decisions of the APA Nominating Committee. The Caucus is seeking to make the field more *inclusive*—to open the field to more people, to bring more diverse perspectives to classical scholarship and teaching—not to "take [it] over." Our goal marks us as a "special interest group" only to those with a vested interest in preserving an exclusionary status quo, a small group that has always controlled and defined the field in "the image of its own ideals and values"—hardly a universal or disinterested norm.

Judith P. Hallett, *Associate Professor, University of Maryland, and* **Barbara McManus,** *Professor, College of New Rochelle*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CREDENTIALS, PLEASE V

With these selected countries of South America, we bring our review of foreign educational credentials to a close.

LEVEL	STAGE	PREREQUISITE	REQUIREMENTS	DIPLOMA/DEGREE
ARGENTINA				
Primary			7 years	
Secondary			5 years	*Bachillerato/Maestro normal/ Bachillerato especializado*
Higher	(1)	*Bachillerato/Maestro normal* + *Examen de ingreso/Bachillerato especializado*	4–7 years	*Licenciatura*
		Bachillerato	4 years	*Bachillerato universitario/Bachillerato superior*
	(2)	*Licenciatura*	2 years	Master's
	(3)	*Licenciatura*	2–3 years + thesis	*Doctorado*
BOLIVIA				
Primary			6 years	
Secondary			6 years	*Bachillerato en humanidades*
Higher	(1)	*Bachillerato en humanidades* + national exam	4–6 years	*Licenciatura/Bachillerato/Diploma*
	(2)	*Bachillerato*	1 year	*Licenciatura*
	(3)	*Licenciatura*	Period of research + thesis	*Doctorado*
BRAZIL				
Primary			4 years	*Certificado*
Secondary			7 years	*Certificado de conclusao de segundo grau*
Higher	(1)	*Certificado de conclusao de segundo grau* + *Concurso vestibular/Concurso habilitação*	3–5 years	*Bacharelado/Licenciatura/Titulo* (e.g., *Engenheiro, Medico, Contador*)
		Bacharelado	1 year	*Licenciatura*
	(2)	*Bacharelado/Licenciatura/ Titulo* + *exam* + *proof of reading* knowlege of a foreign language	1 year + thesis	*Mestrado/Mestre*
	(3)	*Mestrado/Mestre/Licenciatura*	2 years + thesis	*Doutorado*
CHILE				
Primary			8 years	
Secondary			4 years	*Licencia secundaria*
Higher	(1)	*Licencia secundaria* + *Breveo de aptitud académica*	5 years	*Licenciatura*
	(2)	*Licenciatura*	2 years	*Magister*
	(3)	*Licenciatura*	At least 2 years + thesis	*Doctorado*
COLUMBIA				
Primary			5 years	
Secondary			6 years	*Bachillerato*
Higher	(1)	*Bachillerato* + *examen de admisión*	4–6 years	*Licenciatura/Doctorado*
	(2)	*Licenciatura*	2 years + thesis	*Magister*
MEXICO				
Primary			6 years	
Secondary			5–6 years	*Bachillerato/Certificado de estudios preparatorios*
Higher	(1)	*Bachillerato* + exam	3–6 years + exam + thesis	*Licenciatura/Maestria*
	(2)	*Licenciatura*	1–2 years	*Maestria*
	(3)	*Maestria*	2 years + thesis	*Doctorado*

Research assistance: Mark Butler. Invaluable advice: Miriam Assefa, World Education Services, NYC.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

JOBTRACKS 1991-92

DEPARTURES TO TENURED POSITIONS

UNITED STATES

FACULTY AT	DISC	NAME	TO TENURED POSITION AT	
Akron, U of	EL	Harkin, Patricia	Toledo, U of	OH
Alaska, U of	MU	Duff, John	Western Kentucky	KY
American U	EL	Fox, Robert P.	Saint Michael's C	VT
Antioch U	DF	Partridge, Denny	Vassar C	NY
Arizona State U	MU	Webber, Christine	Fort Hays State	KS
Arizona State U	PS	McCLain, Paula	Virginia, U of	VA
Arizona,Tucson	PS	Sigelman, Lee	George Washingtn	DC
Arizona, U of	EL	Harjo, Joy	New Mexico, U of	NM
Arizona, U of	EL	Zwinger, Linda	Ohio State	OH
Arizona, U of	HI	DeLoria, Jr., Vine	Colorado,Bouldr	CO
Arizona, U of	PH	Annas, Julia	Columbia U	NY
Auburn U	FL	Fox, Jeff	Du Page, C of	IL
Auburn U	PS	Urban, Michael	UC SantaCruz	CA
Augusta C	HI	Tallman, Ronald	Roosevelt U	IL
Barnard C	FL	Dezon-Jones, Elayne	Washington U	MO
Bennington C	EL	Leland , Christopher	Wayne State U	MI
Bowdoin C	HI	de Silva, Chandra R.	Indiana State U	IN
Brandeis U	EL	Grossman, Allen	Johns Hopkins U	MD
Brandeis U	HI	Schuker, Stephen	Virginia, U of	VA
Brigham Young U	OL	Chi, Richard	Utah, U of	UT
Cal S Poly	CO	Allen, T. Harrell	East Carolina U	NC
Cal S U, Fresno	SO	Best, Joel	S.Illinois, Carbndl	IL
Carleton/St. Olaf C	HI	Kea, Ray A.	UC Riverside	CA
Carnegie Mellon	PS	Romer, Thomas	Princeton U	NJ
Central C	PS	Camp, Roderic	Tulane U	LA
Chicago, U of	CO	Miller, Peggy	Illinois, Urbana	IL
Chicago, U of	HI	Kishlansky, Mark	Harvard U	MA
Cincinnati, U of	PH	Jaggar, Alison	Colorado,Bouldr	CO
Colorado State	SO	Barnes, Donna	Wyoming, U of	WY
Colorado, U of	CO	Terrell, Robert	Cal SU -Haywrd	CA
Columbia U	AF	Hassig, Ross	Oklahoma, U of	OK
Columbia U	AR	Samson, M. David	Worcester Polytech	MA
Columbia U	CL	Knox, Peter	Colorado,Bouldr	CO
Columbia U	PH	Sher, George	Rice U	TX
Columbia U	PS	Guess, Raymond	Columbia U	NY
Connecticut, U of	OL	Havens, Thomas	Illinois, Urbana	IL
Connecticut, U of	SO	Glassner, Barry	S. California, U of	CA
Cornell U	EL	Kaplan, Nancy	Texas, Dallas	TX
Cornell U	PS	Pempel, T.J.	Colorado,Bouldr	CO
Cornell U	RL	Babby, Leonard	Princeton U	NJ
Cornell U	SO	Poston, Dudley	Texas A&M U	TX
CUNY	CO	Hahn, Daniel	Florida Atlantic U	FL
CUNY	NE	Norment, Nathaniel	Temple U	PA
CUNY, Grad Schl	HI	Brinkley, Allan	Columbia U	NY
CUNY, Queens	AS	Pierce, Paulette	Ohio State	OH
CUNY, Queens	EL	Ling, Amy	Wisconsn, Madison	WI
Dartmouth C	FL	Freccero, Carla	UC SantaCruz	CA
Dartmouth C	PS	Lustick, Ian	Penn, U of	PA
Delaware, U of	HI	Hounshell, David	Carnegie Mellon	PA
Delaware, U of	LN	Lantolf, James	Cornell U	NY
Delaware, U of	SL	Labarca, Angela	Georgia Tech	GA
Denison U	EL	Lee, Valerie	Ohio State	OH
Duke U	AF	Dominguez, Virginia	UC SantaCruz	CA
Duke U	EL	Gates, Henry Lewis	Harvard U	MA
Duke U	HI	Keyssar, Alexander	MIT	MA
Duke U	OL	Fowler, Edward	UC Irvine	CA
Duke U	PH	Appiah, Anthony	Harvard U	MA
Eastern Illinois	HI	Haley, John	NCarolina, Wimngtn	NC
Eastman Sch Music	GL	Gross, Ruth	Texas, Arlington	TX
Emporia State U	HI	Isern, Thomas	North Dakota S	ND
Findlay, U of	OL	Beauvais, Paul	Rochester Tech.	NY
Florida State U	EL	Brossell, Gordon	Illinois, Chicago	IL
Florida State U	HI	Levine, Philippa	S. California, U of	CA

OUR FINAL REVIEW of Tenurings and Hirings lists those professors hired to tenure according to the institutions they left as of the beginning of the 1991-92 academic year. These lists cover the humanities and social sciences (excluding psychology) at more than 350 4-year colleges and universities in the US and Canada.

Information was obtained in great part from the hiring institutions and has not been double-checked in all instances with the institution these professors have left.

If there is a **['92]** added, the departure will take place during the summer of 1992.

"S," "C," and "U" mean "State," "College," and "University."

AF	Anthropology/ Archeology/Folklore	LO	Languages & Literatures, Others
AS	Area Studies	LN	Linguistics
AR	Art/Art History	MU	Music
CL	Classics	NE	Near & Middle East Languages
CO	Communication	OL	Oriental Languages
CP	Comparative Literature	PH	Philosophy
DF	Drama/Dance/Film	PS	Political Science
EC	Economics	RE	Religion
EL	English	RL	Russian/Slavic Languages
FL	French/Italian	SO	Sociology
GE	Geography	SL	Spanish/Portuguese
GL	German Language		
HI	History		

LINGUA FRANCA goes to great effort to insure that our data is accurate and as complete as possible. Since we have in most cases relied upon the administrators we survey, however, many of whom are not yet accustomed to providing information in the categories we request (we thank them warmly for their cooperation), we know that JOBTRACKS is, as we go to press, incomplete and still not free from all errors. Consequently, we cannot be responsible for errors and omissions, and readers are advised not to act on any of this information without verifying it.

We invite our readers to help make JOBTRACKS an even more comprehensive reference tool, in the following way.

If one of our items is in error, please let us know, on the stationery of the hiring department, specifying your name and title.

Deans and administrators: If your institution isn't represented and should be, write or call us to request the appropriate form.

Faculty members: If your name isn't here and should be, ascertain who in your administration or news office both has this information for the humanities and social sciences, and is willing to part with it. Give us the person's name and title, and your name and title. We are not listing temporary or visiting positions, nor first-time hirings to those senior positions that are probationary (*e.g.* associate professor without tenure).

Contact us either by writing to the Jobtracks Desk, *Lingua Franca*, 172 East Boston Post Rd., Mamaroneck, NY 10543-9936, or by faxing us at 914-698-9488.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

JOBTRACKS 1991-92

DEPARTURES TO TENURED POSITIONS

FACULTY AT	DISC	NAME	TO TENURED POSITION AT	
Florida State U	SO	Pampel, Fred	Colorado,Bouldr	CO
Florida, U of	AF	Rice, Prudence	S.Illinois, Carbndl	IL
Florida, U of	AF	Wolfe, Linda	East Carolina U	NC
Florida, U of	SL	Bejel, Emilio	Colorado,Bouldr	CO
Fordham U	PH	Hittinger, F. Russell	Catholic U Amer	DC
Fordham U	SL	Schwartz-Lerner, Lia	Dartmouth C	NH
Georgetown U	LI	Lowenberg, Peter	San Jose State U	CA
Georgia Tech	EL	Columb, Gregory	Illinois, Urbana	IL
Georgia, U of	EL	Williams, Anne	Holy Cross, C of	MA
Georgia, U of	NE	Harris, Norman	Cincinnati, U of	OH
GradMgmtAdminCncl	SO	Stolzenberg, Ross M.	Chicago, U of	IL
Hampton U	SL	Durham, Carolyn	Texas Christian U	TX
Harvard U	EC	Loury, Glenn	Boston U	MA
Harvard U	HI	Balogh, Brian	Virginia, U of	VA
Harvard U	HI	Owen, Alexandra	Northwestern U	IL
Harvard U	PS	Stimson, Shannon C.	UC Berkeley	CA
Harvard U	RE	Welch, Sharon	Missouri, Columbia	MO
Harvard U	SO	Brubaker, Rogers	UC Los Angeles	CA
Hawaii, U of	LO	Tyler, William	Ohio State	OH
Hope C	CP	Trembley, Elizabeth	Wittenberg U	OH
Houston, U of	EL	Portales, Marco	Texas A&M U	TX
Howard U	PH	Griswold, Charles	Boston U	MA
Illinois S U	EL	Hawisher, Gail	Illinois, Urbana	IL
Illinois, Chicago	EC	Alexis, Marcus	Northwestern U	IL
Illinois, Chicago	PH	Wilson, Mark	Ohio State	OH
Illinois, Chicago	PS	Lichbach, Mark	Colorado,Bouldr	CO
Illinois, U of	EL	Carruthers, Mary	New York U	NY
Illinois, U of	FL	Rosello, Mireille	Michigan, AnnArb	MI
Illinois, U of	OL	Makino, Seiichi	Princeton U	NJ
Illinois, U of	PS	Quirk, Paul	Illinois, Urbana	IL
Illinois, U of	SO	Sampson, Robert	Chicago, U of	IL
Illinois, Urbana	GE	Huff, James	Colorado,Bouldr	CO
Indiana U	HI	Arrom, Sivia	Brandeis U	MA
Indiana U	MU	Eaton , John	Chicago, U of	IL
Iowa, U of	AR	Birnbaum, Raoul	UC SantaCruz	CA
Iowa, U of	EL	Henderson, Mae	Illinois, Chicago	IL
Iowa, U of	EL	Marshall, Donald	Illinois, Chicago	IL
Iowa, U of	SO	Gartner, Rosemary	Minnesota, TwinC	MN
Iowa, U of	SO	Walker, Henry	Cornell U	NY
Itawamba Jr. College	AR	Baker, Lowell	Alabama, Tsclsa	AL
Johns Hopkins U	CL	Wallace, Robert	Northwestern U	IL
Johns Hopkins U	EC	Bennett, Elaine	Virginia Poly	VA
Johns Hopkins U	EC	Zame, William	UC Los Angeles	CA
Johns Hopkins U	HI	McCormick, Michael	Harvard U	MA
Johns Hopkins U	PS	Schatzberg, Michael	Wiscnsn, Madison	WI
Kansas State	EC	Tremblay, Victor	Oregon State U	OR
Kansas, U of	PH	Shapiro, Gary	Richmond, U of	VA
Kent State	DF	Erdmann, Eugenia	Wiscnsn, GreenB	WI
Kent State	DF	Erdmann, Louis	Wiscnsn, GreenB	WI
LeMoyne College	DF	Bowen, Edwin	Portland, U of	OR
Loyola U	EL	Walvoord, Barbara	Cincinnati, U of	OH
Marquette U	HI	Riley, Glenda	Ball State U	IN
Maryland, U of	EC	McGuire, Martin	UC Irvine	CA
Maryland, U of	HI	Graham, Hugh	Vanderbilt U	TN
Maryland, U of	NE	Mintz, Alan	Brandeis U	MA
Mass, U of	CP	Shell, Marc	Harvard U	MA
Mass, U of	EL	Gikandi, Simon	Michigan, AnnArb	MI
Mass, U of	GL	Fenves, Peter	Northwestern U	IL
Mass, U of	SO	Edwards, Richard	Kentucky, U of	KY
Memphis State	LO	Dill, Bonnie Thorton	Maryland, Baltimr	MD
Mercy C	HI	Gabaccia, Donna	NCarolina, Chrltt	NC
Mercy C, Detroit	EL	Zeff, Jacqueline	Michigan, Flint	MI
Miami, CrlGabls	SO	Chitwood, Dale	Miami, CoralGabl	FL
Michigan State	HI	Kellner, Hans	Texas, Arlington	TX
Michigan, AnnArb	HI	Berkhofer, Robert	UC SantaCruz	CA
Michigan, Flint	MU	Owens, Garry	Wiscnsn, GreenB	WI
Michigan, U of	MU	Lerdahl, Fred	Columbia U	NY
Michigan, U of	PH	Boghossian, Paul	New York U	NY
Michigan, U of	RL	Ospovat, Alexander	UC Los Angeles	CA
Michigan, U of	SO	Hatchett, Shirley J.	Illinois, Urbana	IL
Mills C	GL	Gray, Richard	Washington, U of	WA
Minnesota, U of	MU	Engebretson, Stanley	George Mason U	VA
Missouri, Rolla	SL	Pearson, Lon	Kearney State C	NE
Missouri, U of	AS	Pearson, Frederic	Wayne State U	MI
Missouri, U of	SO	Monti, Daniel	Boston U	MA
MIT	AR	Bolton, Richard	UC SntaBarbara	CA
MIT	EC	Farber, Henry	Princeton U	NJ
MIT	LN	Yip, Moira	UC Irvine	CA
Mount Holyoke C	FL	Ellison, David	Miami, CoralGabl	FL
Mount Ida College	HI	Buckley, David	Scranton, U of	PA
Murray State	AR	Weiler, Melody May	Texas Tech	TX
NCarolina State U	RE	VanderKam, James C.	Notre Dame	IN
NCarolina, ChplHl	EL	Patrick, Barbara	Glassboro S C	NJ
NCarolina, Grnsb	DF	Kaplan, Ellen W.	Smith C	MA
NCarolina, U of	RE	Dargyay, E.	Alberta, U of	CAN
NCarolina, Wlmntn	HI	Fink, Carole	Ohio State	OH
Nebraska, Lincoln	EL	Kubitschek, Missy	Indiana-Purdue	IN
New Hampshire, U of	SO	Williams, Kirk	Colorado,Bouldr	CO
New Haven, U of	EL	Robbins, Joan	Scranton, U of	PA
New Orleans, U of	DF	Atkins, Thomas	Florida Atlantic U	FL
New School	EC	Thomson, Ross	Vermont, U of	VT
New York U	DF	Diachenko, Nada	Colorado,Bouldr	CO
New York U	EL	Keneally , Thomas	UC Irvine	CA
New York U	PS	Brace, Paul	Illinois, Chicago	IL
Northeastern Il	SL	Breidenbach, Flora	Du Page, C of	IL
Northern Ill U	CL	Skinner, Marilyn	Arizona, Tucson	AZ
Northern Ill U	RL	Gutsche, George	Arizona, Tucson	AZ
Northland C	CP	Kasulis, Thomas P.	Ohio State	OH

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

JOBTRACKS 1991-92

DEPARTURES TO TENURED POSITIONS

FACULTY AT	DISC	NAME	TO TENURED POSITION AT	
Northwestern U	EL	Graff, Gerald	Chicago, U of	IL
Northwestern U	FL	Fourny, Jean-Francois	Ohio State	OH
Northwestern U	HI	Teeter Dobbs, Betty	UC Davis	CA
Northwestern U	PS	Bunce, Valerie	Cornell U	NY
Northwestern U	PS	Herring, Ronald	Cornell U	NY
Northwestern U	SO	Becker, Howard	Washington, U of	WA
Notre Dame U	AR	Rudolph, Conrad	UC Riverside	CA
Oakton Community	FL	Impellezzeri, Gino	Du Page, C of	IL
Oberlin C	AS	Ginsburg, Elliot	Michigan, AnnArb	MI
Ohio State	GL	Benseler, David P.	Case Westrn Res	OH
Ohio State	GL	Jones, Michael	Kentucky, U of	KY
Ohio State	MU	McCoy, Claire	Minnesota, TwinC	MN
Ohio State	NE	Stewart, John O.	UC Davis	CA
Ohio State	SO	Wallace, Michael	Indiana, Blmngtn	IN
Ohio State	SO	Wallace, Michael	Indiana, Blmngtn	IN
Ohio University	OL	Miyagawa, Shigeru	MIT	MA
Ohio University	PS	Pion-Berlin, David S.	UC Riverside	CA
Oklahoma, U of	CO	Andresen, Earl	Texas, Arlington	TX
Oklahoma, U of	CO	Beck, Christine	Wilkes C	PA
Oklahoma, U of	EL	Howe, Nicholas	Ohio State	OH
Oklahoma, U of	HI	Gudmundson, L.	Mount Holyoke C	MA
Oklahoma, U of	MU	Platt, Melvin	Missouri, Columbia	MO
Penn, U of	EC	Sonnenschein, Hugo	Princeton U	NJ
Penn, U of	GL	McCarthy, John	Vanderbilt U	TN
Pittsburgh, U of	CP	Spivak, Gayatri	Columbia U	NY
Pittsburgh, U of	EL	McKnight, Reginald	Carnegie Mellon	PA
PIttsburgh, U of	EL	McKnight, Reginald	Carnegie Mellon	PA
Plm Beach Atlantic	MU	Kennedy, Thomas	Wittenberg U	OH
Princeton U	DF	MacVey, Alan Mokler	Iowa, U of	IA
Princeton U	EC	Krueger, Alan	UC Berkeley	CA
Princeton U	EL	Kroll, Richard	UC Irvine	CA
Princeton U	NE	Martin, Michael	Wayne State U	MI
Princeton U	PH	Wilson, C.	Alberta, U of	CAN
Princeton U	PS	Bachman, David	Washington, U of	WA
Princeton U	PS	Yack, Bernard	Wiscnsn, Madison	WI
Puerto Rico, U of	SL	Sanchez, Luis Rafael	CUNY, City C	NY
Purdue U	PH	May, Lawrence M.	Washington U	MO
Rand Corp.	PS	McDonnell, Lorraine	UC SntaBarbara	CA
Rand Corp.	SO	Waite, Linda	Chicago, U of	IL
Rhodes C	HI	Goings, Kenneth	Florida Atlantic U	FL
Rochester, U of	DF	Penley, Constance	UC SntaBarbara	CA
Rochester, U of	HI	Kelley, Donald	Rutgers, N Bruns	NJ
Rochester, U of	PS	Bartels, Larry	Princeton U	NJ
Rutgers U	EL	Wolfson, Susan	Princeton U	NJ
Rutgers U	HI	Marsh, Margaret	Temple U	PA
Rutgers U	SO	Abbott, Andrew	Chicago, U of	IL
S. California, U of	CL	Henderson, Jeffrey	Boston U	MA
S. California, U of	CL	Slater, Niall	Emory U	GA
S. California, U of	EL	Landry, Donna	Wayne State U	MI
S. California, U of	HI	Koshar, Rudy	Wiscnsn, Madison	WI
S. California, U of	PH	Field, Hartry	CUNY, Grad Schl	NY
S. Florida, U of	DF	Flowers, H.D.	Virginia Poly	VA
S. Mississippi, U of	SO	Young, Robert	Texas, Arlington	TX
San Diego State	HI	Trafzer, Clifford E.	UC Riverside	CA

FACULTY AT	DISC	NAME	TO TENURED POSITION AT	
San Diego State	PS	Hayes, Floyd	Purdue U	IN
San Francisco SU	AF	Hirabayashi, Lane	Colorado,Bouldr	CO
San Francisco SU	PH	Davis, Angela	UC SantaCruz	CA
Santa Monica C	HI	Garcia, Richard	Cal SU -Haywrd	CA
Scripps C	SL	Monleon, Jose	UC Los Angeles	CA
Soc Sci Research	AS	Szanton, David	UC Berkeley	CA
Southern Methodist	EL	Riquelme, John Paul	Boston U	MA
Southern Methodist	PS	Epstein, Lee Joan	Washington U	MO
St. Cloud S U	SO	Shenk, Dena	NCarolina, Chrltt	NC
St. John's U	EL	Friedman, Michael	Scranton, U of	PA
St. Lawrence, U of	HI	Waters, Neil	Middlebury C	VT
Stanford U	EC	Ray, Debraj	Boston U	MA
Stanford U	EC	Rogerson, Richard	Minnesota, TwinC	MN
Stanford U	EC	Sargent, Thomas	Chicago, U of	IL
Stanford U	EL	Henke, Suzette	Louisville, U of	KY
Stanford U	PH	Barwise, K. Jon	Indiana, Blmngtn	IN
Stanford U	RL	Wachtel, Andrew	Northwestern U	IL
Stockton S C	CO	Foeman, Anita Kathy	West Chester U	PA
StudioMuseumHarlm	AR	Patton, Sharon	Michigan, AnnArb	MI
SUNY, Albany	PH	Davis, Felmon	Union C	NY
SUNY, Albany	PS	Cooper, Phillip	Kansas, U of	KS
SUNY, Binghmtn	EL	Boni, John M.	Northeastern Ill	IL
SUNY, Binghmtn	SL	Luis, William	Vanderbilt U	TN
SUNY, Buffalo	CO	Assante, Leonard	Scranton, U of	PA
SUNY, Buffalo	HI	Schneider, Laurence	Washington U	MO
SUNY, Geneseo	CO	Makay, John	Bowling Green S	OH
SUNY, StnyBrk	PS	Benhabib, Seyla	New School	NY
SW Missouri State	EL	Lunsford, Ronald	NCarolina, Chrltt	NC
Syracuse U	EL	Mailloux, Steven	UC Irvine	CA
Temple U	CO	Craig, Robert	Colorado,Bouldr	CO
Temple U	CO	Tracy, Karen	Colorado,Bouldr	CO
Temple U	FL	Sellin, Eric	Tulane U	LA
Temple U	HI	Heinrichs, Waldo	San Diego State	CA
Texas A&M U	EC	Stoll, John R.	Wiscnsn, GreenB	WI
Texas A&M U	HI	Anderson, Gary	Oklahoma, U of	OK
Texas A&M U	PS	Bernstein, Robert	Auburn U	AL
Texas A&M U	SO	Herring, Cedric	Illinois, Chicago	IL
Texas, Austin	EL	Brodkey, Linda	UC San Diego	CA
Texas, Austin	SO	Murguia, Edward	Texas A&M U	TX
Texas, ElPaso	SL	Aguilar-Melantzon,R.	New Mexico S U	NM
Texas, ElPaso	SO	Holmes, Malcolm	Wyoming, U of	WY
Texas, U of	EL	Wallace, Dwight	Minnesota, TwinC	MN
Toledo, U of	SO	Rothschild, Joyce	Virginia Poly	VA
Transylvania U	DF	Kilkelly, Ann	Virginia Poly	VA
Tulsa, U of	EL	Crewe, Jonathan	Dartmouth C	NH
UC Berkeley	AF	Marrow, James	Princeton U	NJ
UC Berkeley	AR	Weidner, Marsha	Kansas, U of	KS
UC Berkeley	SL	Gomez-Bravo, Maria	Scranton, U of	PA
UC Davis	SL	Diaz-Migoyo, G.	Northwestern U	IL
UC Irvine	FL	Songolo, Aliko	Wiscnsn, Madison	WI
UC Los Angeles	EC	Quinzii, Martine	UC Davis	CA

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

JOBTRACKS 1991-92

DEPARTURES TO TENURED POSITIONS

FACULTY AT	DISC	NAME	TO TENURED POSITION AT	
UC Los Angeles	EC	Welch, Finis	Texas A&M U	TX
UC Los Angeles	EL	Welsh, Alexander	Yale University	CT
UC Los Angeles	EL	Yeazell, Ruth Bernard	Yale University	CT
UC Los Angeles	LO	Ford, Patrick	Harvard U	MA
UC Los Angeles	RL	Flier, Michael	Harvard U	MA
UC Los Angeles	SO	Wrigley, Julia	CUNY, Grad Schl	NY
UC Los Angeles	SO	Yamaguchi, Kazuo	Chicago, U of	IL
UC Riverside	CP	Slusser, George E.	UC Riverside	CA
UC Riverside	SO	Aguirre, Adalberto	UC SantaCruz	CA
UC San Diego	AF	Robertson, Jennifer	Michigan, AnnArb	MI
UC San Diego	HI	Dower, John	MIT	MA
UC SntaBarbara	EL	Diawara, Manthia	Penn, U of	PA
UC SntaBarbara	OL	Fujii, James	UC Irvine	CA
Utah Symphony	MU	Cord, Edmund	Indiana, Blmngtn	IN
Utah, U of	CO	Goodall, H. Lloyd	Clemson U	SC
Utah, U of	HI	Walthall , Anne	UC Irvine	CA
Vanderbilt U	PS	Nelson, Michael	Rhodes C	TN
Vassar C	EL	Morgan, Susan	Miami U, Oxford	OH
Virginia Poly	EC	Steinberg, Richard	Indiana-Purdue	IN
Virginia Poly	HI	Dunlap, Thomas	Texas A&M U	TX
Virginia Poly	PH	Stump, Eleonore	Notre Dame	IN
Virginia, U of	AF	Rice, Don	S.Illinois, Carbndl	IL
Virginia, U of	EC	Engel, Charles	Washington, U of	WA
Virginia, U of	EL	Green, Barbara	Notre Dame	IN
Virginia, U of	FL	Bensmaia, Reda	Brown U	RI
Washington State	PS	Morgan , Patrick	UC Irvine	CA
Washington U	HI	Kirby, William	Harvard U	MA
Washington, U	DF	Devin, Richard	Colorado,Bouldr	CO
Washington, U	OL	Treat, John	UC Berkeley	CA
Wayne State U	LN	Lapointe, Steven	UC Davis	CA
Wayne State U	LN	Lapointe, Steven	UC Davis	CA
Wayne State U	PS	Rich, Wilbur	Wellesley C	MA
Wellesley C	HI	Jones, Jaqueline	Brandeis U	MA
Wesleyan U	CL	Dyson, Stephen	SUNY, Buffalo	NY
Wesleyan U	DF	Banes, Sally	Wiscnsn, Madison	WI
Wesleyan U	FL	Stamelman, Richard	Colorado,Bouldr	CO
Wesleyan U	HI	Harris, Michael	Iowa, U of	IA
Wesleyan U	PH	Carroll, Noel	Wiscnsn, Madison	WI
Wesleyan U	SL	Alonso, Carlos	Emory U	GA
WestonSchlTheology	RE	Hollenbach, David	Boston C	MA
Whitney Museum	AR	Foster, Harold	Cornell U	NY
Wilkes C	HI	Henehan, Marie	Scranton, U of	PA
Williams C	AR	Rohn, Matthew	Wittenberg U	OH
Williams C	EC	Schapiro, Morton	S. California, U of	CA
Williams C	HI	Hershatter, Gail	UC SantaCruz	CA
Wisconsin, Madison	SO	Stark, David	Cornell U	NY
Wisconsin, Milwauk	HI	Cassell, Frank	Roosevelt U	IL
Wisconsin, Milwauk	HI	Shammas, Carole	UC Riverside	CA
Wisconsin, U of	EC	Nobuhird, Kiyotaki	Minnesota, TwinC	MN
Wisconsin, U of	EC	Powell, James	Princeton U	NJ
Wisconsin, U of	EL	Moylan, Thomas	George Mason U	VA
Wisconsin, U of	HI	Wisc, Norton	Princeton U	NJ
Wisconsin, U of	MU	Nelson, David	Iowa, U of	IA
Wisconsin, U of	PS	Conant, James	Oklahoma, U of	OK
Wyoming, U of	EL	Warnock, Tilly	Arizona, Tucson	AZ
Yale University	AF	DiLeonardo, Micaela	Northwestern U	IL
Yale University	CL	Hexter, Ralph	Colorado,Bouldr	CO
Yale University	CP	Wicke, Jennifer	New York U	NY
Yale University	DF	Giner, Oscar	Texas A&M U	TX
Yale University	EL	Freedman, Jonathan	Michigan, AnnArb	MI
Yale University	FL	Avni, Ora	Emory U	GA
Yale University	HI	James, Daniel	Duke U	NC
Yale University	LI	Farkas, Donka	UC SantaCruz	CA
Yale University	LI	Freccero, Carla	UC SantaCruz	CA
Yale University	LN	Farkas, Donka F.	UC SantaCruz	CA
Yale University	PH	Broadie, Sarah	Rutgers, N Bruns	NJ
Yale University	PH	Brody, Sarah	Rutgers, Newark	NJ
Yale University	PS	Reed, Adolph	Northwestern U	IL
Yale University	RE	Foley, Sr.Mary Anne	Scranton, U of	PA

CANADA

Laurentian U	MU	Dawe, Edmund	Mt Allison U	CAN
Montreal, U of	CP	Godzich, Wlad	Geneva, U of	FRN
Ottawa, U of	PH	Carr, David	Emory U	GA
Queen's C	EC	Bruce, Neil	Washington, U of	WA
Toronto, U of	CL	Jones, Christopher P.	Harvard U	MA
Western Ontario	EC	Carlos, Ann	Colorado,Bouldr	CO
West ernOntario	EC	Markusen, James	Colorado,Bouldr	CO
Western Ontario	SO	Johnston, W.	Alberta, U of	CAN
Wilfrid Laurier U	SP	Ratcliffe, Marjorie	Western Ontario	CAN

OTHER COUNTRIES

(ASTL)National U	PH	Tennant, Neil	Ohio State	OH
(CHNA)HongKong	AS	Lee, Thomas	CUNY, City C	NY
(CHLE)Chile, U of	HI	Pomerleau, Claude	Portland, U of	OR
(FRN)Dijon, U of	EL	Rabaté, Jean-Michael	Penn, U of	PA
(FRN)Lille, U of	CL	Laks, André	Princeton U	NJ
(ISRL)Hebrew U	EC	Aizenman, Joshua	Dartmouth C	NH
(ISRL)Hebrew U	EC	Rubinstein, Ariel	Princeton U	NJ
(ISRL)Hebrew U	LN	Cohen, Amdrew	Minnesota, TwinC	MN
(NIG)Kenyatta, U of	HI	Kanoga, Tabitha	UC Berkeley	CA
(NIG)O. Awelono U	AS	Abiodun, Rowland	Amherst C	MA
(NL)Catholic U	FL	Madou, Jean-Pol	Miami, CoralGabl	FL
(POL)Warsaw, U of	LN	Rubach, Jerzy	Iowa, U of	IA
(SCT)Glasgow, U of	SL	Standish, Peter	East Carolina U	NC
(SLEON)Sierra Leone	AS	Magbaily Fyle, Cecil	Ohio State	OH
(UK)London, U of	HI	Blackbourn ['92], D.	Harvard U	MA
(UK)London, U of	HI	Snowden, Frank M.	Yale University	CT
(UK)London, U of	SL	Hart, Stephen	Kentucky, U of	KY
(UK)Manchester	EL	Wetherill, Peter	Texas A&M U	TX
(UK)Newcastle	GE	Momsen, Janet D.	UC Davis	CA
(UK)Univ. C, London	PH	Hart, William	New Mexico, U of	NM
(UK)Warwick, U of	HI	Countryman,Edward	Southern Methodist	TX
(WI)U West Indies	CP	Brathwaite, Edward	New York U	NY

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

AUTHOR'S SERVICES

AUTHORS WANTED BY N.Y. PUBLISHER

Leading subsidy book publisher seeks manuscripts of all types: fiction, non-fiction, poetry, juvenile, scholary and religious works, etc. Send for booklet P-101. New authors welcomed. VANTAGE PRESS, 516 W 34 St., New York, NY 10001

GET PUBLISHED NOW!

Free Estimates
Unlimited Consultation
Editing & Design
Typesetting
Printing & Binding
Hard & Soft Cover
Marketing Ideas
Copyright Service

American Literary Press
P. O. Box 217-LF, Owings Mills, MD 21117
1-800-873-2003 (301)356-2000

CATALOGS

SEXUAL PRODUCTS FROM THE XANDRIA COLLECTION. 1992 marks our 18th year in providing three important guarantees in the marketing of intimate products: Quality, Confidentiality, and 100% Customer Satisfaction. Xandria's catalogue contains lotions and lubricants, massage products, vibrators, stimualtors, educational books, and videos. Send $4 with signature and statement of age over 21 yrs, to: The Xandria Collection, 874 Dubuque Ave., Dept LF, South San Francisco, CA 94080.

CONFERENCES

SERIES OF CONFERENCES ON GREAT PRESIDENTS. On September 17-18, 1992, LSUS will launch a series of national presidential conferences on great American presidents. The first, co-sponsored by the Abraham Lincoln Association, will deal with the life, times and legacy of Abraham Lincoln. Special consideration given to papers dealing with the influences on Lincoln, as well as his impact on other leaders, particularly on subsequent presidents. All topics and approaches considered. Future conferences:: FDR in 1995, Washington in 1998, Jefferson in 2001 and TR in 2004. Please contact William D. Pederson, Political Science Department, LSUS, One University Place, Bronson Hall 451, Shreveport, LA 71115-2301.

HELP WANTED

EDITOR WANTED for Psychoanalyst: Assist preparation articles in Humanities. Send C.V., sampling of editing, references, fee schedule to: LF, Box 174, 172 East Boston Post Rd., Mamaroneck, NY 10543.

PERSONALS

TO RESPOND TO A PERSONAL, WRITE:
Lingua Franca
Room 21, Box #___
172 East Boston Post Road
Mamaroneck, NY 10543

ABSTRUSE, ATHEIST, SWM, 33, capricious, intellectually defiant toward establishment i.e. nonconformist (sympathizer toward downtrodden and oppressed) seeks challenge (and repartee) in dialogue, holistic beliefs and monogamous relationship from a creative, intelligent, young woman prone to philological reflection and sesquipedal tendencies. Box 175.

SWF J.D., 29, based (for now) in L.A., seeks intelligent, independent SM who knows that beauty and brains are not mutually exclusive and has been holding out for the right combination. Box 176.

RENTALS/HOME EXCHANGE

HOUSING EXCHANGE: Join growing worldwide membership of responsible homeowners and renters for short/longterm home exchanges. Rental listings accepted too. Invented City, 41 Sutter-Suite 1090a. San Francisco, CA 94104. (800) 788-CITY.

SABBATICAL? Rent/exchange housing worldwide. Established 1968. Free brochure: LOAN-A-HOME, 2L Park Lane, 6E, Mt. Vernon, NY 10552.

VACATION RENTAL, Key West Writers' Retreat: Charming vernacular house & cottage with garden-enclosed pool in Historic District. (sleeps 6-9). (515) 232-4473.

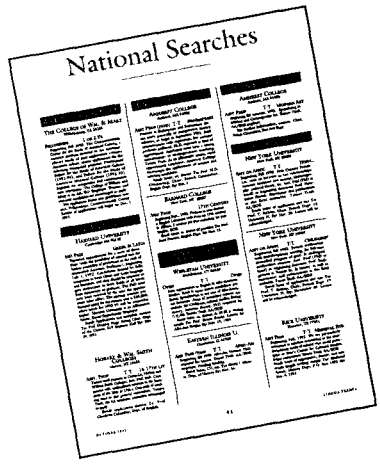
WASHINGTON D.C. N.W.: Sublet charming 2 Bedroom furnished condo: metro, parking, a/c. 6/92-8/31/92. $795/mo. Call Hanrahan: (301) 656-8686; (202) 462-2054 or Kauffman (510) 528-7049.

SERVICES

BACK OF THE BOOK INDEXER; specialist in Humanities and Social Sciences; experienced with University Presses. For rates and more information call (305) 385-1936.

POSTMODERN THEORIST (well-published PhD) wants to help you negotiate the quagmires of contemporary theory. Can provide bibliography, suggest theoretical directions and/or edit work for political or theoretical sophistication. THEORY COMMODITIES, 4719 Reed Road, Suite 161, Columbus, OH 43220.

ANNOUNCE YOUR FACULTY OR ADMINISTRATIVE SEARCH IN



Deadline for September issue: July 25.
Deadline for November issue: September 25.
Call us for rates: (914) 698-9427

CLASSIFIED ORDER FORM

Rates for CLASSIFIED: $1.00 per word, $25.00 minimum.

Frequency discounts for consecutive runs: 2x at $.95 per word, 3x at $.90 per word, 6x at $.85 per word.
Classified display: $35/column inch (1-5/8" x 1"), camera-ready.

Rates for NEW SERIES: $75 for first 50 words, $.75 for each additional word.

Payment: All classifieds must be prepaid. Make check payable to *Lingua Franca*. Visa or MasterCard accepted.
Deadlines: July 22 for Sept./Oct. issue; Sept. 15 for Nov./Dec. issue; Nov. 15 for Jan./Feb. issue.

Send this form with your ad and payment to:
Lingua Franca
Classified Department
172 East Boston Post Road
Mamaroneck, NY 10543-9936
For additional information, call Barbara Kimmel at (914) 698-9427

I would like to place the enclosed classified ad ___ (number of) times in the following issues of *Lingua Franca:* (issue dates)_____

Enclosed is my check for $_____ Visa ❑ MasterCard ❑

Card#_____ exp. date_____

Signature _____

Advertiser_____

Address_____

City_____State_____Zip_____

Phone (_____)_____

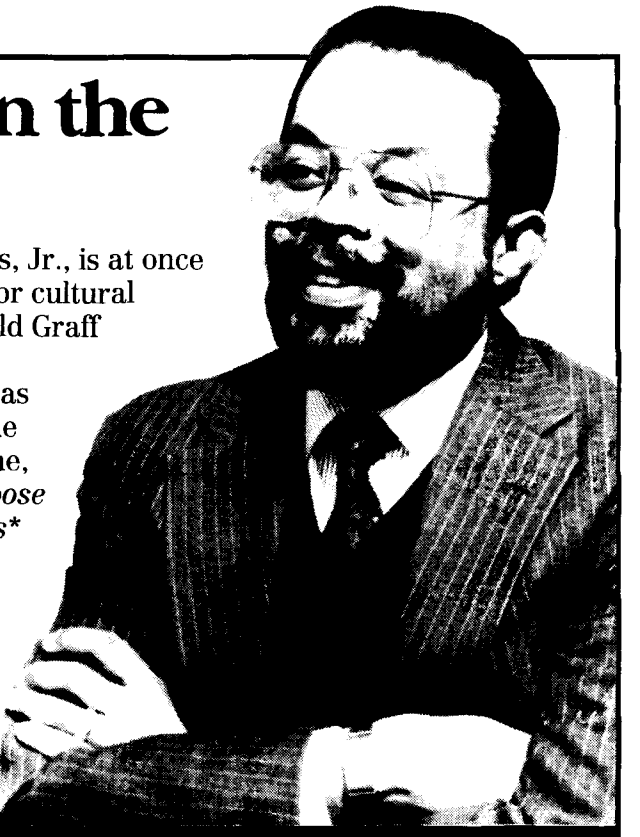
Payment must accompany order.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"An arsenal of ideas in the cultural wars."*

"In these incisive and readable essays, Henry Louis Gates, Jr., is at once sympathetic, funny, and cautionary in making the case for cultural pluralism and the revision of the literary canon." —Gerald Graff

"*Loose Canons* is an inside job, the work of a man who has mastered the arcane politics and encoded language of the canon makers.... But it is also the outpouring of a humane, witty and truly civilized mind—and that's exactly why *Loose Canons* strikes so hard and so true."—*Los Angeles Times**



LOOSE CANONS
Notes on the Culture Wars
HENRY LOUIS GATES, JR.

At better bookstores or call 1-800-451-7556 (M-F, 9-5 EST) OXFORD UNIVERSITY PRESS

REACH YOUR COLLEAGUES

More than 15,000 subscribers.
More than 30,000 readers.

Announce your faculty searches, your conferences, and your publications in the pages of L*f*.

Call for details:
(914) 698-9427

LinguaFranca, 172 East Boston Post Road,
Mamaroneck, NY 10543

*********3-DIGIT 180
901115170 04/01/94 830*
Paul Schlueter
123 High St
Easton PA 18042

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED